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COURIER

Composers Of Europe Speak

Festivals Across the Country

1946 Prizes For New Scores

JUNE, 1946
25 cents

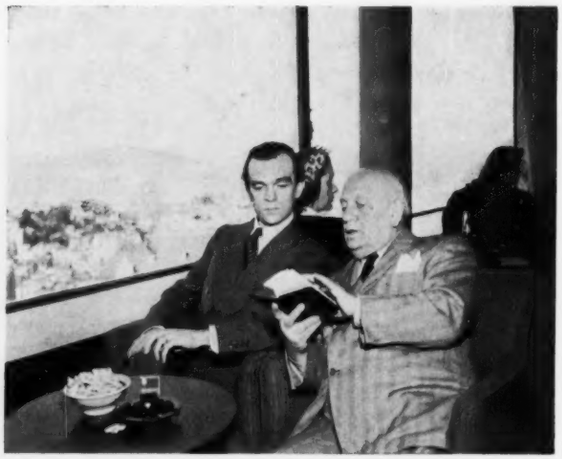
Ava Comin Case, National President, Mu Phi Epsilon School of Music

SPRING IS ON THE AGENDA

ETHEL BARTLETT and RAE ROBERTSON wave "au revoir" as they board the S.S. Queen Mary (on May 13) for her first post-war passenger trip. The duo-pianists will visit relatives in England and Scotland, and tour the British Isles, Holland, France, and Belgium during the spring and summer. Their first London concert, at Albert Hall, will be donated toward Wood Memorial Fund for the rebuilding of Queen's Hall. They will return to New York in late September. (Photo, Bokalar.)

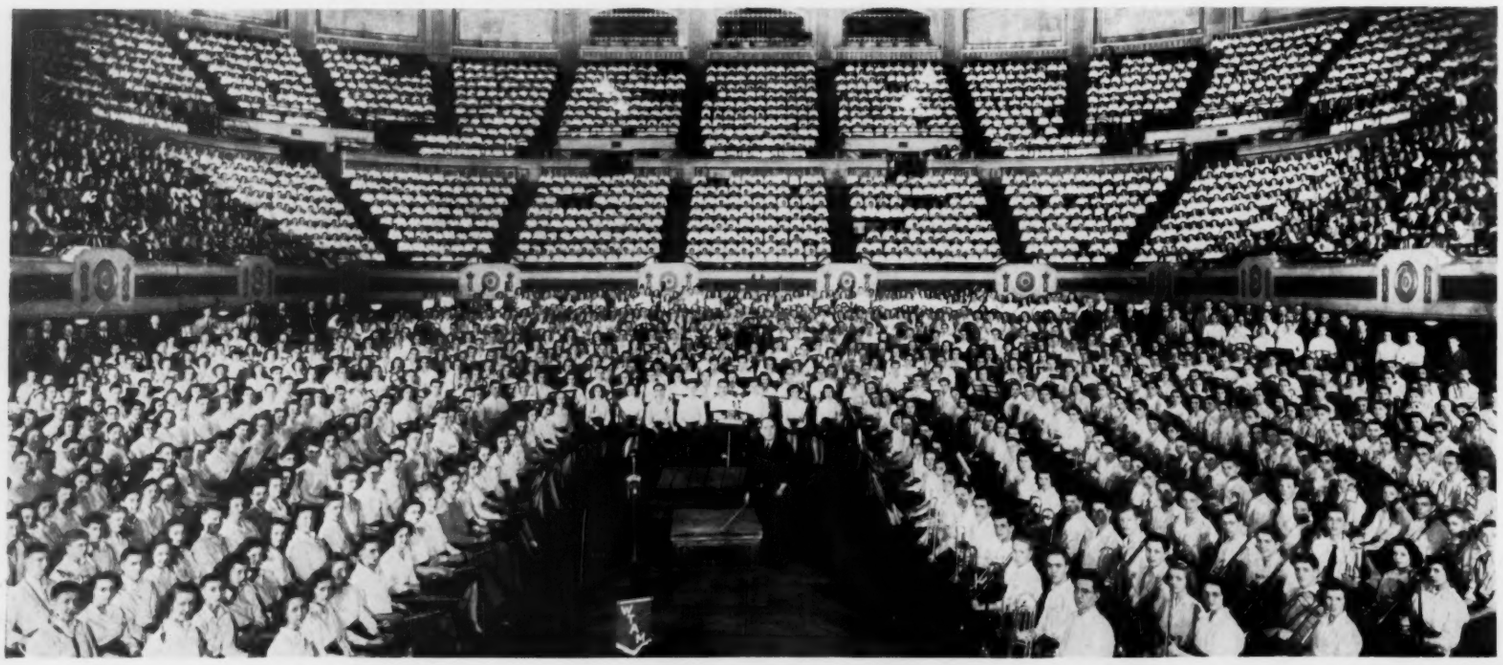
RECEPTION IN PHILADELPHIA. After an all-Wagner program, Aladar Szegedy-Maszak, the Hungarian Minister in Washington, and his wife felicitate Eugene Ormandy, conductor of the Philadelphia Orchestra, and Alexander Sved, baritone, the soloist.

(Below) A COMBINED BIRTHDAY AND FAREWELL PARTY was given for Ettore Verna by Dr. and Mrs. Joseph Bartoli, attended by some of the leading artists from Mr. Verna's studio. L. to r.: Mrs. Marcel Frank, Winifred Heidt, Eugene Conley, Grace Moore, (who left the next day for her European tour), Mr. Verna, Zinka Milanov, Kurt Baum, Marcel Frank (accompanist for the studio), and Mobley Lushanya. Mr. Verna left by plane on May 1 for a month in Italy. (Photo by Ben Greenhaus.)



WITOLD MALCUZYNSKI (left), pianist, discussing his forthcoming tour with Michel Kachouk, his manager.

(Below) STUDENT FORCES MARK OHIO DAY at a gala concert during the recent convention of the Music Educators National Conference, in Public Hall, Cleveland. Dr. J. J. Gagnier, of Montreal, Musical Director of the Canadian Broadcasting Corporation, is about to mount the podium before an orchestra of 250, a band of 500, and a chorus of 1750 students. Dr. Gagnier led the great massed band in the performance of Caribbean Fantasy, by John Morrissey, a work published by the Edward B. Marks Music Corporation. (Photo by Miller-Eitler Studios, Cleveland.)



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Summer Prospects

Despite an extremely confused labor picture, prospects for music are better than at any time in the last decade.

This Spring has seen an unprecedented amount of enterprise in the concert world of New York, amounting in fact to a festival season in which many new scores saw production. In addition to the Carnegie Hall "Pops," which seem to have hit their stride by the presentation of a notable variety in program and artists, there has been a festival of contemporary music at Columbia University and other programs of new works elsewhere.

Throughout the country, one sees unmistakable evidence that the pall of the war years is lifting and that, rather hesitantly at first, the American spirit bestirs itself to new projects after a period of fatigue resulting from the greatest effort in our history.

At the present time the financial background of music-giving, despite the effort of our economy to adjust itself with drastic restrictions on prices, is one marked by plenty rather than depression. Large expenditure on the part of the public is evident in the many plans which have been announced to lengthen the seasons of various musical organizations.

The American concert-goer is prepared at last to listen respectfully to the work of our composers. In some respects the Second World War marks the close of our fledgling period in the arts; our musicians stand on equal footing with their colleagues of the rest of the world, many of whom are welcome guests in this country.

"Testing" the Lea Act

A showdown seemed in the offing as the tireless James C. Petrillo on May 28 defied the Lea Act by calling a strike against WAAF, an independent radio station in Chicago after it refused to double the number of members of the AFM which it employed. The employees were not players, but music librarians and record-turners. The station is owned by Drovers Journal Publishing Company, Inc., does not operate in the daytime, and is largely devoted to the playing of recordings. Therefore, the union chief seemed to be stalking small game in his first attack on the new law. As this issue went to press, J. Albert Woll, Federal District Attorney, ordered an investigation.

Petrillo, in a statement, said: "My union and I are . . . committed to the absolute policy of utilizing all its energies and resources to resist this vicious law unless and until we are told by the Supreme Court of the United States that the Bill of Rights and the abolition of slavery do not apply to American musicians, and that I do not believe the United States Supreme Court will ever do." The issue, therefore, seems to be one of constitutionality of the law, and an interesting contest may be anticipated.

Hurricane Harmony

Literary works of considerable notoriety have come about because a group of characters became marooned in an unlikely place far from the Main Stem. To name only two, Chaucer's Canterbury Tales and the Decameron owe something to pilgrimages, epidemics and the like. And there was the resourceful Scheherazade, who postponed her exit at the hands of a bloodthirsty spouse by the use of her creative imagination and thus proved a boon to book publishers and the Ballet Russe.

Now comes Ernst Krenek with a new set of variations, Tricks and Trifles, recently played by the Minneapolis Symphony. The way this score came about is thus related by the composer in the program booklet of that orchestra:

"In September, 1944 I paid a visit to my friends, Mr. and Mrs. Ploeser, who then lived in New York. Mrs. Ploeser, known as a composer under her maiden name, Virginia Seay, was working on a string quartet and had just hit upon a little motive of four tones to which I casually remarked that it sounded like something to be used for variations. On September 14, one of the autumnal hurricanes struck New York City. Rain and storm, low air pressure and high electric tension made the small group of friends who had gathered at the Ploeser's jumpy and quarrelsome, so that I decided that this was a moment for demonstrating the much-vaunted uplifting powers of music, maintaining that the composer can always cope with the adversities of this world by just sitting down and writing some music."

Perhaps what the struggling school of American Composition needs is more and better disturbances of the barometer.

THE FIRST POST-WAR SHIP PICTURE received by Columbia Concerts, Inc., shows Zino Francescatti, French violonist, and his wife, the former Yolande Potel de la Briere, as they sailed for their native country on the SS. Brazil. Mr. Francescatti will play in several European countries during the summer and fall, and will return for his winter tour here on Jan. 1, 1947. (Photo by Ben Greenhaus.)

Music at Columbia

Columbia University has given an honored place to tonal studies in its revision of the B.A. curriculum. There will be in future a required year's course combining the history of art and music, the latter something of a departure in American colleges, where music has usually been available only as an elective for the general student. At Morningside it is evidently considered as important for the young man or woman to know the difference between the Eroica Symphony and Till Eulenspiegel as to be wise in the ways of such authors as Blake, Shelley and Keats. Score ten for the classics!

For Tristan Fans . . .

We print another colorful poem by a versatile American composer-writer whose recent verses, To Music, attracted attention when printed in our Jan. 15 issue:

AFTER THE OPERA

For this brief span, the world was shut away;
We knew it not! This was another world!
Called back from out the dim years that are gone,
The story of an unforgotten love,
Tristan, the fearless and the noble knight,
Isolde, princess passionate and proud,
A love untouched by time, inviolate
That rose upon the wings of music's glory,
And swept our souls away in its strong flight!
Sorrow and bitterness, despair and hate
Were powerless before the wondrous might
Of harmonies that only gods should sing!
Immortal love, sorrow that is immortal;
Rising and swelling even to heaven's portal!
Death cannot quench or slow years dull that love,
Shrined in the music's silver-soaring splendor,
And ever more that story, sad and tender,
Locked in the treasure chest of memory,
A wonder rare and radiant shall be!

GRACE BUSH.

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June, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

PORTRAIT OF LEONARD LIEBLING PAINTED BY JERE WICKWIRE, member of the National Academy of Design, for the Lotos Club.

Members of New York's Lotos Club gave a reception and dinner on May 8 as a memorial tribute to Leonard Liebling, late Editor-in-Chief of the Musical Courier, commemorating his many years of service to the club. Prior to the musical program and dinner, a portrait of Mr. Liebling painted by Jere Wickwire was accepted for the Lotos Club by E. A. Watts, Chairman of the Art Committee.

Dr. Walter Damrosch spoke of Mr. Liebling's constructive contributions to the cause of music over the years, stressing particularly his unselfish devotion in the behalf of young artists seeking a career in music.

Dr. Sigmund Spaeth said: "Leonard Liebling as a critic, author, editor and musician, demonstrated his deep and wide background of versatile musical knowledge. As an accomplished pianist, he for a time performed professionally; but he preferred to devote himself to making music intelligible to the layman, rather than treating it in a sacrosanct and artificial style. His insistent natural way of talking, as an average human being, made it possible for the layman to understand and fully grasp the musical topic under discussion. Leonard always gave freely of his time and knowledge, and was never too busy to aid and encourage young artists."

The artists taking part in the music program, arranged by William Thorner, chairman of the Entertainment Committee, were Jacques Margolies, violinist; accompanied at the piano by Lee Handreu; Victoria Schools, lyric soprano, with Estelle Liebling at the piano; and Donald Dame, tenor, with Edward McGill as accompanist.

The club rooms were lavishly decorated in masses of dogwood and lilacs contributed by Mr. and Mrs. Walter Beh, old friends of Mr. Liebling. More than 200 club members and their guests attended, including many prominent in music and the arts.

• • •

"This is the second time in my life that I must weep," Giuseppe DeLuca said on receiving the Annual Achievement Award from Mrs. Parker O. Griffith, president of the Essex County Symphony Society, at the award luncheon held on May 9 in Newark. Some 600 guests from all walks of life gathered in the Elizabethan Room of the Essex House "not only to pay honor to a great artist, but in tribute to the Italian art and its people." The Annual Award was given in recognition of 69-year-old DeLuca's colorful career spanning 31 years (he made his "Met" debut as Figaro in 1915 and sang in important opera houses the world over, returning here for a Town Hall recital on March 11, 1946, his first in New York in 29 years). Among the guests present were Luigi Nardi, Italian Consul General, Vivian Della Chiesa, Doris Doe, Maurice Eisenberg, Eugene Conley, George Sebastian, Pietro Cimara, Armando Agnini, Cheryl Crawford, Giorgio D'Andria, Winifred Heidt and Ramon Vinay.

P.S.—DeLuca didn't reveal what was that other occasion when he wept!

• • •

American artists appearing in Italy seem to have run into some "stormy weather." Grace Moore, there to sing in opera, disappeared for a time "mysteriously." The most recent ruffled waters took place when Larry Tibbett sang Rigoletto under the baton of Robert Lawrence at the Rome Opera on May 26. According to an AP dispatch, the conductor refused to grant Lauri-Volpi an encore after La Donna è Mobile, and the latter shouted "the audience demands it." Well, well . . . such is the perfervid tempo of lyric drama *in Italia!*

• • •

Piano prodigy Richard Korbel, who, though only 12, has already given nearly 30 concerts, including one recently at Carnegie Hall, is now in Hollywood to make his film debut in RKO-Radio's picture, Ding Dong Williams. He also goes in for composing in a strictly spontaneous manner, or as a bulletin from his bailiwick relates, "when a tune goes through his head."

• • •

Speaking of prodigies, the European variety have survived, war, bombs, malnutrition, and the other tragedies of childhood. An AP dispatch tells of a child conductor of 9, Pierino Gamba, son of a travelling salesman, who conducted the Rome Royal Opera Orchestra, for an audience of 500 invited by a film company . . . but out of character, we maintain, since his name has always been associated with a certain medieval viol. . . .

• • •

Famous monikers were as common as dimes at the reception in honor of Dr. Serge Koussevitzky, chairman of the American-Soviet Music Society, given at the home of Mr. and Mrs. Lionel Perera, Jr., on May 7. Among the notables who thronged the hospitable home, one noticed the conductors Walter Damrosch, Vladimir Golschmann, André Kostelanetz, Antal Dorati, the composers Copland, Fuleihan, Blitzstein, Siegmeister, Jacobi, Riegger, Schuman, De Menasce, Haieff, Lourié, the singers Lily Pons, Maria Kurenko, Muriel Smith, the pianists Nadia Reisenberg, Ray Lev, Vivian Rivkin, William Kapell, Leo Smit, Alexander Uninsky, the violinists Erica Morini, Joseph Fuchs, Tossy Spivakovsky, Roman Totenberg, Zlatko Balakovic, the cellists Gregor Piatigorsky, Raya Garbousova and Nicolai Graudan with his wife Joanna Graudan, pianist, and the clarinetist Eric Simon, the two piano-teams Luboshutz and Nemenoff, and Gold and Fizdale; also Leopold Mannes, Jacques Singer.

Speeches were made by Elie Siegmeister, who pointed out the importance of the work for creating understanding between the two nations. A spirited appeal was sounded by Dr. Koussevitzky to help the work of the society, which aims to foster the exchange of music and musicians, and by Aaron Copland, who announced the future activities, inviting those present to support the group by personal cooperation and by securing new members. The party, organized by the active secretary, Betty Bean, was a great success.

• • •

A positively sizzling dispatch informs us that "Bernard Az Guro, Madison Avenue beauty culture authority, announces that for the first time in musical history a Concerto has been written especially for a Fashion Show." The new composition had its premiere at his annual showing (played by Margaret Pardee, violin, Harold Lewis, piano, both of Juilliard faculty) by George Fragos, who wrote I Hear a Rhapsody. The dispatch goes on: "The talented young composer, whose father is known as the Stephen Foster of modern Greece (!), explains that it is inspired by the color, pageantry and vitality of that unique American ceremonial event—a New York fashion show by an international hair stylist." Well, hair seems to be getting shorter and shorter—so possibly we are in for an era of music administered by teaspoon doses. . . . .

• • •

A firm of costume jewelers in New York has had its designer, Willard G. Markle, create mosaic-like designs which are called "circo-miniatures" and portray the faces of various artists in jewels and gold. The jewels for each celebrity were as follows:

Lauritz Melchior—"The Evening Star"—a rhodium finished rhinestone pin with a pearl center.

Helen Traubel—"The Ring"—a pearl center circular pin with a thin gold wire-like edge trimmed in rhinestones.

Efrem Kurtz—"Lightning"—gold pin with thin gold bars edged in rhinestones.

Helen Jepson—"Musical Triangle"—rhinestone edged gold pin with pearl center.

Jean Tennyson—"Sunburst"—shell shaped gold rhinestone pin with pearl center.

Maurice Abravanel—"Around the World"—pin of gold semi-circles.

Rose Bampton—"Wild Rose"—rose colored pin with pearl center.

As for us, we'll just take a modest six-carat solitaire entirely surrounded by emeralds in a platinum setting.

• • •

The fatal penchant for making tardy farewell appearances which is peculiar to some prima donnas, not excluding the late Patti, reminds a colleague of the fine old Roman saying, "If you had remained silent, you would still be a philosopher."

• • •

W. L. B. says that it sometimes seems as if all the former sideshow hawkers are now engaged in selling things on the radio.

COMPOSERS OF POST-WAR EUROPE SPEAK:

Richard Strauss Writes About His Most Recent Works in Letter to the Musical Courier

Wien, Uraufführung in Salzburg unter Clemens Krauss und Rudolf Hartmann (Danae Viorica Ursuleac Jupiter Hans Hotter) in Salzburg bis zur Generalprobe 16.August gediehen,worauf die Aufführung von Dr.Goebbels verboten wurde, unmittelbar bevor am 1.September in Deutschland sämtliche Opernhäuser und Konzertsäle, die bis dahin noch nicht zerstört waren, geschlossen wurden und sämtliche Orchester und Künstler in die Rüstungswerke verschickt wurden,was Sie wohl bereits wissen. Seit der Zeit herrscht in der Musik in Deutschland Grabesruhe und ich sitze seit Oktober,meiner Frau zu Liebe,die mich zwei schweren Lungenentzündungen das harte Klima in Garmisch nicht mehr ertrug, in den Milden Gefilden des Genfersees und arbeite gegenwärtig noch,auf Wunsch des Londoner Verlegers, an einer Orchesterphantasie,zusammengestellt aus Konzert, ohne fähigen Partien der Frau und des Schatten.

Meine Kinder und Enkel hüten das vom Krieg verschonte Haus in Garmisch und kommen im Sommer hoffentlich zu Besuch hierher.

Mit schönsten Grüssen, Ihr stets aufrichtig ergebener

Richard Strauss

Possibly the first letter from 82-year-old Richard Strauss, now living with his wife in Switzerland, which has been received since the war in this country, recently arrived at the offices of the Musical Courier. It was written by the famous composer in reply to an inquiry as to his recent work and state of health from Dr. Henry W. Levinger, Foreign Editor of this publication, who was an intimate friend of the composer before his departure from Europe after the rise of Hitler.

The letter tells of the fate of various operas written by Strauss in the last twelve years and contains the interesting information that he recently underwent an operation for appendicitis and recovered satisfactorily despite his advanced age.

The letter follows, in translation:

Lausanne, May 17, 1946

Dear Dr. Levinger:

Your kind letter of March 22 I should have answered a long time ago. But, unfortunately, in my old days I had to undergo an appendectomy, from which I have recovered by now. I even was able to attend last Tuesday a concert of Sidney Beer with his excellent National Orchestra in a splendid performance of my Don Juan.

What you reported about music in America gave me great pleasure, and I would be very grateful if you could send me again the Musical Courier, which I, and especially my wife, always enjoyed very much to read.

What shall I tell you now about myself? In the last 12 years I have written six complete operas. In case you haven't heard about it, I want to report that Arabella, text by Hofmannsthal (first performance in Dresden under Clemens Kraus), is at present playing before sold-out houses in Zurich. Die Schweigsame Frau (The Silent Woman), text after Ben Jonson by Stefan Zweig, had its first performance in Dresden under Dr. Karl Boehm, then also in Zurich and at the Scala in Milan, but was afterwards prohibited by Dr. Goebbels and is now waiting to be resurrected.

Friedenstag (Day of Peace) was given a first performance in Munich under Clemens Kraus. Daphne received its first performance in Dresden under Dr. Boehm. My last opera, Capriccio, text by myself and Clemens Kraus, had its premiere in Munich under Kraus.

The opera before the last, Die Liebe der Danae—text (as is the case with Friedenstag and Daphne) by Gregor of Vienna—was to have its first performance in Salzburg under Clemens Kraus, as conductor, and Rudolf Hartmann, as stage director (Danae: Viorica Ursuleac, Jupiter: Hans Hotter). We came up to dress-rehearsal in Salzburg (August 16, 1944). Then the performance was prohibited by Dr. Goebbels immediately before the closing of all opera houses and concert halls in Germany on September 1 (as far as they had not been destroyed until then). The members of the orchestras and the artists were sent to war factories, something you certainly know already. After that music in Germany was silent.

I have been here since October—especially for the sake of my wife, who after two pneumonias couldn't stand any more the rough climate of Garmisch—and we are enjoying the mild beauty of the Lake of Geneva. At the present time, on the request of my London publisher, I am working on an orchestral fantasy put together from parts of the Frau ohne Schatten, which are appropriate for use in concert.

My children and grandchildren are guarding the house in Garmisch, which was not touched by the war, and I hope they will come to visit us this summer.

With kindest regards, I am

Yours very cordially,

DR. RICHARD STRAUSS.

•

Münch Conducts in Palestine

TEL AVIV.—Charles Münch, French conductor, president of the Société des Concerts du Conservatoire, Paris, arrived in Palestine on April 14 for concerts with the Palestine Orchestra. Thus far he has conducted in Tel-Aviv, Jerusalem and Haifa with outstanding success. In one program, Nicole Henriot, Parisian pianist, made her first appearance in Palestine and was cordially received.

Piergili to Direct Rio Groups

Rio de Janeiro has officially appointed Silvio Piergili Director General of the Theatro Municipal and General Manager of a new musical organization in which will be incorporated the existing Sociedad Sinfonica Brasileira. The manager of the latter will be Jose Siqueira, in exclusive charge of that part of the organization devoted to concerts and recitals. Both societies are under the patronage of Arnaldo Guinle.

Salzburg Conductors Named

John Barbirolli, Charles Münch and Karl Schuricht have accepted invitations to conduct at the Salzburg Festival, which is to begin with a performance of Mozart's Don Giovanni. Toscanini, Bruno Walter and Erich Kleiber were compelled to decline bids to conduct there.

Italy Is Stirring in the Throes of a New Musical Rebirth, Says Francesco Santoliquido

By FRANCESCO SANTOLIQUIDO

Despite the aftermath of the war, there is today in Italy a real outburst of music—somewhat as when one uncorks a bottle of champagne. . . . There is a deluge of concerts in Rome, in Naples and in Florence. Not so much activity has appeared in the North, where things are still somewhat unsettled.

In Milan, for instance, the Music Hall of the Conservatorio Giuseppe Verdi was almost destroyed and cannot be used. Historic La Scala Opera, as you know, was seriously damaged during the war and is being reconstructed exactly as it was before. Everybody knows that Arturo Toscanini gave a million lire toward its rebuilding and himself has returned to Italy to conduct the opening gala concerts in the house.

In Rome, the symphonic concerts of the Accademia di Santa Cecilia are going at full speed, conducted by such noted baton chiefs as Victor De Sabata and Vittorio Gui, followed by younger figures such as Franco Ferrara, Molinari-Pratella, Caracciolo, Sonzogno, Giulini and others. This winter all the Symphonies of Beethoven have been beautifully conducted by De Sabata, and concerts entirely devoted to Brahms and to Mozart have been given by Gui.

How Organizations Rate Today

The concerts of the Accademia di Santa Cecilia are considered the best in Italy. The Accademia is, too, the oldest musical organization in the world, having been founded by Palestrina in 1566. He was the first president of this organization, which was officially recognized by Pope Gregory XIII in the year 1584 and called "Congregazione dei Musica di Roma, sotto l'invocazione di Santa Cecilia." ("Congregation of the Musicians in Rome under the protection of Saint Cecilia.")

The second best musical institution in Rome in the Reale Accademia Filarmonica Romana, founded in 1821. The third place is held by the Camerata Musicale Romana, which every year gives a good season of concerts devoted to chamber music.

In Naples the Teatro San Carlo is really establishing a record this year, giving one opera after another and never closing its doors, winter or summer. Recently a very good performance of Boris Godounoff by Moussorgsky was skillfully conducted there by Franco Capuana.

The best organization for chamber music in Naples is the Società Alessandro Scarlatti, directed by Franco Michele Napolitano and Emilia Gubitosi, a group which is giving this year an interesting season of concerts with the best soloists that can be found in Italy: the pianists Michelangeli-Benedetti, Ornella Puliti-Santoliquido, Tito Aprèa, the violinists Giuseppina De Rogatis and Gioconda De Vito, the cellist La Volpe, besides well-known duos, trios and quartets.

Events in Publishing World

Evidently the wounds of war have not been healed yet and a lot has still to be done to make up, if possible, for the destruction of the last years. For instance, the great publishing house of Ricordi in Milan has been seriously damaged, and its editions partly destroyed, including those by the author of this article. The music cannot be found now and this publisher will have to make a very great effort to reprint it all. This explains why the music of living Italian composers does not appear much on programs today.

At any rate, there is a tremendous will at work in Italy looking toward a resurrection of its old eminence in music. For example, in Rome a new musical review has just been founded under the title of Musica. It is directed by Matteo Glinsky and has already published its first number. Glinsky is a Pole, but seems in no hurry to return to Poland; he is an excellent conductor and a very cultured figure generally.

In Rome, too, a new musical institution has been created recently, the "Studium Urbis," which every year will give a season of symphonic concerts in the Aula Magna of the University. To the head of this new organization Francesco Mander has been appointed—one of the most promising young conductors in Italy.

Some New Scores

New operas are ready for performance in Italy, among which is a recent creation, L'Oro (The Gold), by Ildebrando Pizzetti, considered by many to be the leading figure in modern Italian music. The writer of this article also has finished La Porta Verde (The Green Door), a four-act musical tragedy.

Even as I write this article, a new comic opera by a young Italian composer, Jacopo Napoli, bearing the title of Miseria e Nobilita (Misery and Nobility) has had a great success at the Teatro San Carlo in Naples. It seems to follow by design, and most successfully, the traditions of our glorious "opera buffa."

This success, which is the first since the war, seems like a good omen for the future of Italian music.

PAST DAYS OF GLORY.

King Victor and Queen Margherita in the Royal Box at the Rome Opera on an opening night of yore. Both Monarchs recently abdicated, to be succeeded by Umberto, their son, pending elections in Italy. (Photo by Courtesy of Il Lavoro d'Italia.)

FESTIVALS — Highlights of

By MARJORIE GARRIGUE

CINCINNATI.—Anyone holding the opinion that classicism has been wrecked on the shoals of modern music should have been in Cincinnati during the week of May 7 to 11 to witness Music Hall sold out for most of the May Festival concerts. Enthusiasm for the traditional biennial event, which was begun in 1873 under Theodore Thomas, was revived under the chairmanship of Mrs. Lucien Wulsin, aided by the interest of many music-lovers, cooperating with the management of J. Herman Thuman.

The five programs were as follows:

FIRST CONCERT
Tuesday evening, May 7, at 8 o'clock
"Hallelujah" (Messiah) .....Handel
Magnificat .....Bach
Missa Solennis .....Beethoven

SECOND CONCERT
Wednesday evening, May 8, at 8 o'clock
A Mass of Life .....Delius

THIRD CONCERT
Thursday afternoon, May 9, at 2:30 o'clock
Selections from The Ring of the Nibelungen .....Wagner

FOURTH CONCERT
Friday evening, May 10, at 8 o'clock
St. Francis of Assisi .....Pierné

FIFTH CONCERT
Saturday evening, May 11, at 8 o'clock
A Folk Song Symphony .....Roy Harris
Three A Capella Numbers
Te Deum .....Dumler
Scenes from Legend of Kitesh .....Rimsky-Korsakoff

Conductor Feted

The most conspicuous figure throughout was Eugene Goossens, the conductor. In spite of a strenuous symphony season, including long tours and several weeks of mid-winter illness, he embarked on this culminating adventure in music with ardor and firm will. During rehearsals as well as in performance Mr. Goossens revealed his great resources as conductor of opera, oratorio, symphony, and of folk music as translated into the characteristic idiom of Roy Harris.

The May Festival brought him larger than ordinary problems, particularly those of preparing a staggering amount of music within a limited time. Then, too, he had to weld together diversified groups, including the Cincinnati Symphony Orchestra, the May Festival Chorus trained by Sherwood Kains, the Children's Chorus and the fine chorus from high schools numbering 700 young voices—plus a galaxy of distinguished soloists. He emerged victorious, and the final concert wound up with his fourth recall and a great fanfare on his behalf from the orchestra.

EUGENE GOOSSENS CONDUCTS
the Cincinnati Symphony and Festival Chorus. (Photo by Homer Jensen.)

Some Highlights

Among the many highlights of the festival were Helen Traubel in the music of Wagner; Frederick Jagel in Pierné's St. Francis of Assisi; the a cappella singing of the high school choirs under Dr. Frank C. Biddle; the Dumler Te Deum and the incidental excerpts by the Cincinnati Symphony Orchestra.

The Te Deum, by Dr. Martin G. Dumler, an alumnus of the Cincinnati College of Music and now vice-president of its board of trustees, had its world premiere. The work opens with an intonation by the horns, repeated by trombones, and swelling through the entire instrumentation to a brief double *forte* introduction to the full chorus, declaring "We praise Thee, O God: we acknowledge Thee to be the Lord." Mack Harrell proved a most worthy soloist against the massive orchestral and choral structure.

Among the many social events in conjunction with the festival was a reception for Mr. Goossens by the board of trustees of the Cincinnati College of Music as a bon voyage gesture on the eve of his departure for six months abroad, during which he will conduct in Australia and in England. The popular conductor is accompanied on the journey by his bride, the former Mrs. Marjorie Fetter Folkrod, of New York, whom he wed in Paris, Ky., on April 18, the event not being made public until after the festival.

Paray to Open 1946-7 Season of Cincinnati Symphony

CINCINNATI.—Paul Paray, conductor of the Concerts Colonne of Paris, who appeared this season as guest conductor of a pair of concerts by the Cincinnati Symphony, will return to conduct the opening six concerts of the coming season. Eugene Goossens has been reengaged for the 16th year as Musical Director. Mr. Goossens has been invited to conduct 22 concerts for the Australian Broadcasting Commission, and he will appear as guest leader in England during the first six weeks of the local season, during which the board of directors has given him a leave of absence. He returns here for the concerts of Nov. 23 and 24.

Soloists already engaged for the series include Leonard Bernstein, as guest conductor and piano soloist; Jascha Heifetz, William Kapell, Zino Francescatti, Donald Dickson, Eugene List, Patricia Travers, Larry Adler, Eleanor Steber, Alec Templeton and Rudolf Serkin, with engagements also being negotiated for Iturbi, Baccaloni and Jeanette MacDonald.

By ALAN McLEAN TAYLOR

ANN ARBOR, MICH.—The 53rd May Festival, held in Hill Auditorium, May 2 to 5, was stirring and satisfying. Much credit goes to Charles A. Sink and his assistants, who planned and brought to consummation such a fine series. The artists invited to share in this season are to be congratulated also.

The festival opened with the Philadelphia Orchestra, conducted by Eugene Ormandy, both well known here, and Jussi Bjoerling, making his first appearance in this city. The Philadelphians gave superb performances of the Sibelius 5th Symphony, the ballet music from The Perfect Fool by Holst and Ravel's second suite from Daphnis et Chloe. Bjoerling made a magnificent start for the series with five arias. He was in good spirits as well as good voice, and won his listeners completely.

Mozart Requiem Sung

At the second concert two triumphs were registered, one by the uplifting performance of Mozart's Requiem Mass by the University Choral Union and the Philadelphia Orchestra under the baton of that past master of choral direction, Hardin Van Deursen; the other by Nathan Milstein's fine rendition of Tchaikovsky's Violin Concerto.

The soloists for the Mass were Ruth Diehl, soprano; Jean Watson, contralto; William Hain, tenor, and Nicola Moscona, bass, all contributing greatly to the artistic finish of the performance, as did Frieda Vogan at the organ.

Milstein's encores included his own variations on a theme of Paganini, which brought thunderous applause. There was magnificent work by the orchestra under Alexander Hilsberg, who conducted at three concerts gracefully and intelligently.

Youth Chorus Heard

The next afternoon Hilsberg opened the program with the Overture to The Bartered Bride by Smetana and closed it with outstanding performances of the Scherzo and Nocturne from Mendelssohn's A Midsummer Night's Dream and Strauss's Till Eulenspiegel.

The Youth Chorus, under Marguerite Hood, sang an interesting group of American folk songs, in praiseworthy fashion. Anne Brown, making her debut in Ann Arbor, sang most acceptably two excerpts from Gershwin's Porgy and Bess. She followed these with a charming Spiritual, which showed the fine quality of her voice even better.

In the evening Ormandy led the orchestra in the Mozart Symphony No. 40, in which the violins and the woodwinds showed their marvelous ability to the best advantage. The Soliloquy for flute and string orchestra by Bernard Rogers was exquisitely played, and gave William Kincaid, flutist, an opportunity to show his amazing artistry.

Bidu Sayao sang arias by Mozart and Bellini, her lovely voice at its best and reaching high C to the pleasure of the audience. She also offered songs by Obradors and Villa-Lobos and an aria by Donizetti, her attractive personality and voice making a deep impression. The concert ended with Respighi's The Pines of Rome.

All-Brahms Program

The closing day brought two superior concerts. The afternoon program was all-Brahms, opened with Hilsberg conducting the Academic Festival Overture, which stirred all listeners. William Kapell made his debut to Choral Union audiences, playing the Piano Concerto No. 1, a thrilling interpretation of that composition. Kapell and other youthful soloists were very popular during the festival. The concert closed with the Symphony No. 4, which Ormandy conducted and the musicians performed with artistry.

The program for the final concert opened with Ormandy leading the orchestra in Wagner's Tannhaeuser Overture and Venusberg Music, assisted by women's voices of the Choral Union singing offstage. For contrast, Salvatore Baccaloni, basso of the Metropolitan Opera, sang four arias in his inimitable manner, and brought down the house. He gave several encores. The Choral Union and the orchestra, with Ormandy conducting, presented the local premiere of Prokofieff's cantata, Alexander Nevsky, almost overwhelming in its intensity. It brought the first appearance here of Rosalind Nadell, contralto, who sang beautifully in the one opportunity the work afforded.

The backbone of the brilliant festival was the Philadelphia Orchestra, and it is a great satisfaction to learn that they will return next season.

A GROUP AT ANN ARBOR.
Left to right, Nathan Milstein, violinist, Alexander Hilsberg, associate conductor of the Philadelphia Orchestra, Anne Brown, soprano, and Charles A. Sink, manager of the Festival.

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Berkshire Festival Programs And Soloists Announced

Programs and soloists have been announced for the Berkshire Festival at Lenox, Mass., July 25-Aug. 11. The Boston Symphony Orchestra, Serge Koussevitzky, conductor, will give nine concerts in the Music Shed at Tanglewood. The soloists include Claudio Arrau and Eugene List, pianists; Carol Brice, contralto; Gregor Piatigorsky, cellist; Mischa Elman and Erica Morini, violinists. The concerts will be given on Thursday and Saturday evenings and Sunday afternoons.

The programs are as follows:

First week, July 25, Beethoven's "Eroica" Symphony and Sibelius' Symphony No. 2; July 27, Beethoven's "Pastoral" Symphony, Rachmaninoff's Piano Concerto No. 2 (Eugene List), Moussorgsky's Prelude to Khovanstchina, and Wagner's Prelude to The Mastersingers; July 28, Mendelssohn's "Italian" Symphony, Copland's Suite Appalachian Spring, Shostakovitch's Symphony No. 5.

Second week, music of Brahms: Aug. 1, Tragic Overture, Piano Concerto No. 1 (Arrau), Symphony No. 4; Aug. 3, Symphony No. 3, Rhapsody with Contralto and Male Chorus (Brice), Symphony No. 2; Aug. 4, Haydn Variations, Double Concerto (Morini and Piatigorsky), Symphony No. 1.

Third week: Aug. 8, Prokofieff's Symphony No. 5, Schumann's Cello Concerto (Piatigorsky), Wagner's Prelude to Lohengrin, Strauss's Till Eulenspiegel; Aug. 10, Schuman's American Festival Overture, Martinu's Violin Concerto (Elman), Tchaikovsky's Symphony No. 5; Aug. 11, Randall Thompson's The Testament of Freedom, Beethoven's Symphony No. 9 (with Festival chorus and quartet to be announced).

Some Cross-Country Music Gatherings

By MARY CRAIG

BETHLEHEM, PA.—With a salute of splendid chorales sounded out from the church belfry by the Moravian Trombone Choir, the 39th Bach Festival was officially begun on May 17.

The annual Festival and the famous Bach Choir have become a national tradition, and a much beloved one. In the audience are many visitors who over a period of years have made pilgrimages to the old city to enjoy what amounts to a personal share in the musical culture and gentle living which was planted with the founding of the Community on the Christmas Eve of 1741. An atmosphere of friendliness accompanies the great singing and for a little space life is pleasant, unharried and leisurely.

Storms blew over the hills, bringing rains, "typical Festival weather," laughed the ticket-holders, their devotional zeal undampened by climatic disturbance or transportation problems as they thronged through the doors of Packer Memorial to greet and be greeted and to sit in stiff, crowded rows enthralled by some of the most glorious music ever penned.

The huge body of auditors is one of the interesting features of the noted two-day Festival, coming from large and small communities of the United States and Canada, made up of professional musicians and students, teachers escorting pupil-groups, choir masters with their soloists and ensembles, socialites bringing parties of friends, ministers leading in part of their flocks, and the myriads of others whose sole qualification is a great love for the massive works of the master-composer.

Christmas Oratorio Revived

The program this season listed The Christmas Oratorio for the first day, at 4 and 8:30 P.M. and the B Minor Mass for Saturday at 2 and 4:30 P.M.

Just 45 years ago the Christmas Oratorio was given for the first time by the Bach Choir under the direction of the late Dr. Wolle. This is the 7th hearing of the brilliant score at Bethlehem. Strictly speaking, the work is not what is generally known as an oratorio. It is expertly contrived of six cantatas written to celebrate the high days of the Christmas through the New Year and Epiphany period. Some of the glowing color, the taxing florid figures and the ravishing melodic passages allegedly derive from the composer's secular music fitted into the massive nobility of the whole and set to text of piety or of liturgy. The work is, however, through sheer grandeur and entity, marvelously constructed in dynamic contrasts of simple pastoral music and dramatic arias with noble chorales and glorious choruses accented by the undertone of continued drum-beat and the crystalline blare of the trumpets. The orchestration as devised by Bach for "Festival" includes Trumpets, Drums, Flutes, Oboes, Oboe d'amore, Oboi da caccia, Bassoon, Strings, Organ and Cembalo. The harpsichord, clavier and later the pianoforte were often added. Instrumentation of this classic school might well be approved by moderns as in solo-obbligatos, contrapuntal duos, trios and other combinations with the vocal parts, the instruments are selected for their expressive kinship to meaning of the text or the color of the voice designated.

High points of the Christmas Oratorio were the exultant opening chorus, the rich, full-bodied chorales; the delicate Pastoral movement, and the luscious lullaby aria for contralto. Equally notable were the eloquent aria for baritone woven against a tapestry of moving chorus-singing; the delicate echo aria for soprano and the final thrilling tenor air.

Annual Mass in B Minor Heard

The stately Mass in B Minor is too familiar to require a lengthy dissertation. The majestic glory of the work and the incomparable architecture of soli, chorus, the intricate duets, pairing voices or voice and instrument, were sung with dedicatory enthusiasm, expressive delivery and ardent fervor. Dr. Ifor Jones, the gifted conductor, held his massed ensemble of singers and instrumentalists under sure, authoritative control. Attacks were made with accurate precision; balance of volume, diction and stylistic interpretations maintained the high standards of former Festival hearings.

Vocal soloists were Helen Boatwright, soprano, who disclosed a high, clear lyric voice, well-schooled in the classic style; Lilian Knowles, contralto, who sang her stately, eloquent arias with warmth and tonal ease; Lucius Metz, who deserves especial commendation for clarity of enunciation in the taxing tessitura of the recitatives, accuracy of notation in the florid arias, for resonant climactic notes and interpretative skill; Edwin Steffe, who brought to his assignment a rich quality of voice, sincere delivery and fine style.

E. Power Biggs presided at the organ, playing masterly accompaniments. Other well-chosen soloists were Britton Johnson, flute; Arno Mariotti, oboe; Thomas Holden, French horn; Lloyd Geisler, trumpet; and the Moravian Trombone Choir. Alexander Zenker was concertmaster and Mrs. Mary Givens, accompanist to the Choir.

Additional features were Saturday morning Bach recitals on the organ by Mr. Biggs and the piano by James Friskin in the Nativity Episcopal Church and Parish House.

In the South

By JEAN F. CHISHOLM

COLUMBIA, S. C.—Success crowned the Columbia Music Festival Association's concert series and twelfth annual Spring Music Festival, held recently in the Township auditorium. Sponsored by the Festival Association, the Southern Symphony Orchestra, now in its eighth year, has been for three years under the skilled direction of Carl Bamberger and has been heard in national radio hookups over WIS-NBC.

Of outstanding interest was the coast-to-coast broadcast when the world premiere of the Ford Theater Suite by Ernst Bacon was presented by the orchestra. This broadcast, sponsored by NBC, was one of a series of Saturday afternoon programs, Orchestras of the Nation, given by 14 major symphonic groups. It was heard over 133 radio stations in the United States and Canada and short-waved abroad.

Festival Soloists Score

Dorothy Kirsten, soprano of the Metropolitan Opera, was the soloist of the Spring Festival's first concert on the evening of May 2. Miss Kirsten sang arias from La Boheme and Traviata, and as an encore The Jewel Song from Gounod's Faust, being greeted with a storm of applause. In her second song group too, Miss Kirsten demonstrated her versatility and technique. This program was opened by the orchestra's skilled performance of Stravinsky's Fire Bird Suite and closed with the spirited playing of Russell Bennett's colorful suite based on melodies from Gershwin's Porgy and Bess, which brought an ovation.

Alexander Kipnis, Russian basso, was the soloist at the Spring Festival's second concert when he sang excerpts from Wagner's Die Meistersinger, Tchaikovsky's Eugene Onegin, and Faust. Other numbers which won Mr. Kipnis approval were Koeneman's As the King Went Forth to War and Moussorgsky's Song of the Flea. Following the orchestra's interpretation of Don Juan by Richard Strauss and Mozart's "Haffner" Serenade, another rousing ovation was given Mr. Bamberger and his players. A generous share of the applause was accorded Jan Tomasow, concertmaster, who played the violin solo part in the serenade.

Fledermaus Sung

As feature of the Festival's final concert, Die Fledermaus, light opera by Johann Strauss, was presented by the orchestra, Columbia Choral Society and five distinguished soloists: John Alda, Graciela Rivero, Ralph Herbert, Carlos Alexander and Leonore Meyer. Miss Meyer, a talented dramatic soprano, sang the solo part in Schubert's Birthday Serenade, Op. 135, with the women's chorus of the Choral Society and made this one of the highlights of the program.

Most welcome at the Festival's close was the announcement by James Y. Perry, Festival manager, that Carl Bamberger would return to conduct the Southern Symphony Orchestra next year. Many season tickets have already been sold, and the Columbia Music Festival Association's continued success is thus anticipated.

Summary of Season

Columbia's music season this year was opened with a creditable performance of Verdi's opera Rigoletto. Included among the artists heard later were: Rudolf Serkin, Jascha Heifetz, Lauritz Melchior, John Richards McCrae, Lawrence Tibbett, Dorothy Kirsten, Alexander Kipnis. Other attractions were the Ballet Russe de Monte Carlo, the Pittsburgh and National Symphony Orchestras. An equally noteworthy list of artists has been booked by Mr. Perry to appear in Columbia next season. Il Trovatore, by Charles L. Wagner Opera Company, will be the opening attraction.

Bach at Berea

BEREA, O.—The fourteenth Bach Festival of the Baldwin-Wallace Conservatory of Music, under Dr. Albert Reimenschneider, was held April 26, 27, and 28 in the Kulas Musical Arts Building.

The opening concert featured the Baldwin-Wallace Bach Chorus, the Festival Orchestra, and Mary Marting, soprano; Marie Simmelink Kraft, contralto; Harold Haugh, tenor; and David Blair McClosky, bass. Under George Poinar, Cantata No. 8, When Will God Recall My Spirit, was presented in deeply religious spirit. Dr. Troutbeck's English translation was used. Mr. McClosky sang, in German, the solo cantata No. 56, Ich will den Kreuzstab, with careful enunciation, rhythmic accuracy, and control. This was followed by the Magnificat in D for chorus, orchestra, and soloists, also conducted by Mr. Poinar. Miss Marting distinguished herself in the Qui Respexit. Outstanding also were Mr. Haugh's aria, Deposuit Potentes, and the impressive choruses, Omnes Generationes and Fecit potentiam. Able support was given by Harvey McGuire, oboe; Esther Pierce, cello; Delbert Beswick, harpsichord; and others.

Ralph Kirkpatrick, harpsichord, and Alexander Schneider, violin, gave a recital consisting of the Partita in B Minor; Sonata in E Major, No. 3; Partita in D Minor for violin alone; and Sonata in G, No. 6. Both Mr. Kirkpatrick and Mr. Schneider displayed superb artistry, and the combination was most effective.

Excerpts from Mass Sung

Climax of the festival was reached when Dr. Riemenschneider conducted a performance of the Kyrie and Gloria parts of the Mass in B Minor by the chorus, orchestra, and soloists, with Sara Hammerschmidt at the organ and Delbert Beswick at the harpsichord. For the most part, both orchestra and chorus showed the results of careful training and preparation, and were exceedingly well balanced. The duet Domine Deus was sung beautifully by Miss Marting and Mr. Haugh. Mrs. Kraft was at her best in her two arias, Laudamus te and Qui sedes ad dexteram Patris, and excellent solo work was again done by Mr. McClosky. The audience overflowed the main auditorium, and many others were of necessity turned away.

As the closing event, Richard Ellsasser, young Boston organist (who was graduated from the Baldwin-Wallace Conservatory of Music last year), played from memory the complete Orbelbüchlein, or Liturgical Year. His interpretation showed understanding of spiritual significance, and his excellent technic was in evidence.

Plans are already under way for the fifteenth Bach Festival to be held in June, 1947. The entire B Minor Mass is to be presented, as well as several cantatas and other works to be announced at a later date. JAY W. BESWICK.

FOURTEENTH ANNUAL BACH FESTIVAL,

Baldwin-Wallace Conservatory, Berea, Ohio. George Poinar of the faculty, conducting; Sara Hammerschmidt at the organ; Dr. Delbert Beswick, harpsichord; Blair McCloskey, bass; Marie Simmelink Kraft, contralto; Mary Marting, soprano; Harold Haugh, tenor. (Photo by Barr & Gorman.)

WHEN THE MUSE NEEDS COAXING...

A GOOD PRIZE CONTEST MAY HELP—NUMEROUS AWARDS FOR COMPOSERS IN 1946-7

By ROSALYN KROKOVER

The first contest probably occurred when two cave-men, brandishing hatchets, slugged it out for their lady fair. The Greeks and Romans had a word for it. Apollo instituted the Pythian games, says Ovid, "with contests famed in story. In these, whosoever of the young men conquered in boxing, in running, or in chariot-racing, received the honor of a crown with beechen leaves." Nor were musical contests absent in that hardy age, and about 2000 years ago Theocritus was having his shepherds Comatus and Lacon compete in song before Morson, the judge. And who can forget Spenser's:

It fell upon a holly eve,
hey ho hollidaye
When holly fathers went to shrieve
now gynneth this roundelay.

where the tactful Cuddie divides the prize equally between Willye and Perigot?

There was no Prix de Rome in those days; no Pulitzer or Ditson awards. Most competitions today, especially those concerning music, are adjudicated at a less extemporaneous level, with judges, much paper work, and solemn weighing of notes.

Not many people realize the extent of competitions and fellowships available for musicians. There are many awards for performers of every kind, which will not be touched upon here. A surprising number of contests are held for special occasions. And then there are the established competitions, held at regular intervals—annually, bi-annually or longer, as the case may be. Even there, and in the field of composition alone, it has been impossible to obtain a complete listing.

Guggenheim Foundation

One of the most respected grants in all fields of endeavor is the John Simon Guggenheim Memorial Foundation, which distributes annual awards on a competitive basis. It is open to all between the ages of 25 and 40 who have advanced beyond the student stage and are recognized professionals. The stipend does not exceed $2,500 for a period of 12 months, during which time the recipient must devote himself exclusively to his creative project. Applications must be made before Oct. 15 of each year to Henry Allen Moe, Secretary General, John Simon Guggenheim Foundation, 551 Fifth Ave., N. Y. 17. There is no deadline, however, to ex-service men, but veterans are urged to file their applications as soon as possible. Nearly every important American composer has at one time or another held a Guggenheim fellowship.

Pulitzer Prize

Columbia University's annual Pulitzer awards embrace composers. Nominations are made in writing, before Feb. 1 of each year, by "directors or authorized officials of performing organizations of recognized standing within the United States. Competition for the Pulitzer Prize in music will be limited to a work first performed during the period between April 1 of the preceding year and March 31 of the year of the award." The award of $500 generally is given to a work in one of the larger forms first performed or published by a composer of established residence in the United States. Wherever possible, each nomination should be accompanied by a copy of the score, and in any event the score must be available for examination not later than April 1. The publicity and honor accruing from a Pulitzer award is one of the more important considerations.

Ditson and Joseph H. Bearns Awards

Columbia University also administers the Ditson and Joseph H. Bearns prizes. Under the will of Lillia M. Bearns a prize of $1,200 is awarded periodically (every four years or as frequently as sufficient income from the fund becomes available) for a composition in large form—orchestral, chamber, choral with orchestra, or stage work. Contestants are limited to American citizens between the ages of 18 and 25. Manuscripts should reach the Secretary of Columbia University on or before February 1 of the year specified for an award. Necessary information about applications can be secured from the University.

The Ditson Fund commissions are non-competitive, and no applications are received for them. An advisory board makes recommendations for the awards of commissions to American composers for large works.

Paderewski Fund

Founded in 1900 by Paderewski, the Paderewski Fund for the Encouragement of American Composers offers a prize of $1,000 for music usually of symphonic or chamber nature, though in the last one, in 1945, the award was offered for the best choral work submitted. Competitions are held triennially, with the deadline date stated in the announcement. Competitors must have been born in the U.S. or born abroad of American parents, and works submitted must never have been performed in public or awarded a prize in any previous competition. Additional information should be secured from Trustees of the Paderewski Fund, 290 Huntington Ave., Boston, Mass.

Rachmaninoff Fund

One of the newest awards is the Rachmaninoff Fund, which commemorates the memory of the great pianist-composer. Announcements of the competition for pianists already have been released. Next year one for composers, to be conducted during the season of 1947-48, will be held. At the present time details are being determined, and publication of those conditions will not be made until September of this year, at which time the Musical Courier will publish them.

George Gershwin Memorial

Also recent (1944) is the annual George Gershwin Memorial Concert sponsored by the B'nai B'rith Victory Lodge of New York City. Until now orchestral compositions have been primarily considered, although vocal and instrumental works not exceeding 15 minutes in length come under the rules. This prize is $1,000, with $250 for an honorable mention (if awarded). The winning composition will be performed with Leonard Bernstein conducting an orchestra in Carnegie Hall. Publication is included with the prize, and any royalties go to the composer. The annual deadline date is December 31, and the competition is open to any composer under 35 who is an American citizen or becomes one before the closing date of the contest. Only one manuscript may be submitted; further details may be found on the entry blank, which may be obtained by writing to B'nai B'rith Hillel Foundation, 113 E. 22nd St., N. Y. C.

COMPOSER (to his publisher): "I can't finish that composition today. Somebody borrowed my Stravinsky and Schoenberg."

Hollywood Gershwin Memorial

Another Gershwin award is the Annual George Gershwin Memorial Award sponsored by the Hollywood Bowl Association. This is the first year of the contest and entries closed last May 1. The Bowl Association reserves right of performance, though the composition becomes the sole property of the composer. One of the conditions of the award is that "the work must be as indigenous to America as the works of George Gershwin." The award is $1,000; further information is supplied by the Hollywood Bowl Association, 2301 Highland Ave., Hollywood 28, California.

American Composers and Conductors

The National Association for American Composers and Conductors, founded by Henry Hadley in 1932, offers three annual $100 prizes for songs, solo pieces, chamber music, small ensemble and orchestral works. Winners will have their music published and performed over the air. The types of music required vary with each competition; in 1945 the three categories were solo string with orchestra, solo woodwind with orchestra, and solo brass or percussion with orchestra, no composition to exceed 3½ minutes. The NAACC issues entry blanks, and can be reached at 15 W. 67th St., N. Y. 23.

National and State Federations

Since 1943, the National Federation of Music Clubs has sponsored annual national competitions for young composers at least 16 and not over 25 years of age. There were three classes of awards for the competition that closed April 1 of this year—a choral work ($50 for first prize, $25 for second); string quartet or any chamber instrumental combinations without piano ($50, $25), and for small orchestra ($100, $50). The contest is open to U. S. citizens, and entry blanks may be secured from the State Student Advisors or the National Chairman of the National Federation of Music Clubs.

The N.Y. State division of the National Federation states that a contest for adults will be held next year. Details have not yet been settled, but Mrs. Stillman-Kelley, chairman, announces that among the prizes will be one of $125 for a two-piano composition, and that the deadline will be March 1, 1947.

Composers Press

Inaugurated in 1935, the Composers Press, Inc., has annual contests in which three types of compositions are considered: songs for solo voice and piano; anthems for four-part mixed chorus with organ accompaniment in English, suitable for Christmas; and quartets for two violins, cello, flute or clarinet. $100 is offered for first prize, the deadline is June 1, and an entry fee of $1 is charged. One work in each category will be chosen for publication. Details can be obtained from The Composers Press, Inc., 853 Seventh Ave., N. Y. C. 19.

Society for Publication of American Music

No cash prize is given in the annual competition of the Society for the Publication of American Music, but two winning works are published each year and the composer receives all royalties. Short song cycles for viola and string quartet, or woodwind ensemble (not more than 5 instruments), or solo instrument with woodwind are considered. The person to contact for information is Philip James, Washington Square College, New York University, N. Y. C.

There is also a Juilliard Competition for American Composers, but due to the re-organization of the school final details for the coming year have not yet been revealed.

For Women Only

Women composers only are eligible for the Delta Omicron National Music Sorority Contest, and a $100 war bond is awarded. Virtually every type of composition except opera is considered; time of performance should not exceed 15 minutes. The annual deadline date is March 31. A fee of 50c must accompany each entry. The contest chairman is Mrs. Elmer L. Hess, 6218 Orchard Lane, Cincinnati 13, Ohio.

Only Mu Phi Epsilon members can enter the biennial Mu Phi Epsilon Original Composition Contest. The 1946 contest offered six categories, with a $25 prize offered to the best in each class. There are other contests open to members of that sorority, among them an annual Musicological Research Contest award of $100.

Chicago Singing Teachers Guild

An annual Prize Song Competition, sponsored by the Chicago Singing Teachers Guild, offers the W. W. Kimball Company prize of $100 for the best secular song of not more than 5 or less than

(*Continued on page 22*)

"POPS" COME TO MANHATTAN

CARNEGIE HALL IN SPRING DRESS, the stage decorated with the flags of the United Nations, for the "Pop" Concerts given by 70 members of the N. Y. Philharmonic-Symphony as soloists. Walter Hendl, assistant conductor, is on the podium. (Ben Greenhaus Photo.)

New York has taken kindly to the series of Carnegie Hall "Pops," played by 70 men of the New York Philharmonic-Symphony, which since their opening on May 4, have presented a laudable variety of leaders and soloists.

The concert on May 7 offered a Victor Herbert program. Conductor was the pioneer radio conductor Rosario Bourdon, who for a long time headed the City Service show. Soloists were Donald Dame and Rosemarie Brancato, both heartily applauded by the appreciative audience. Naoum Dinger played with great feeling the second movement from the Cello Concerto in E minor, a romantic and melodious piece. Herbert's melodies proved engaging as ever and enthralled the good-sized audience.

H. W. L.

Antonini, Della Chiesa, Valentino

Orchestral and vocal gems from favorite operas made the May 8 concert a genuine treat for the music lover. Guest conductor Alfredo Antonini led the orchestra in Verdi's Vespri Siciliani overture. The baritone Francesco Valentino gave a sincere and deeply moving interpretation of the Prologue from Pagliacci. Climaxing the program was the effective singing of Vivian Della Chiesa in such favorites as Voi lo Sapete from Cavalleria Rusticana, Puccini's Vissi d'Arte and a duet with Mr. Valentino from Pagliacci. A. R.

Viennese Melody

The "Pop" Concert of May 9 offered Viennese music. Under Josef Bonime's baton the orchestra performed works by Schubert, Johann Strauss, Mozart, Kalman, Lehar and other popular operetta composers. The successful helpers in this undertaking were the beautiful Miliza Korjus, who with her great charm and effective rendition incited the audience to enthusiastic applause, and Mario Berini, whose glamorous tenor voice proved an excellent medium for the melodious fare he offered. H. W. L.

U. S. Bill

"All-American Night" on May 10 had three Gershwin features (American in Paris, Concerto in F and selections from Porgy and Bess), and music by Victor Herbert, Horsman, Richard Rodgers, Jerome Kern, Ferde Grofe and Sousa, along with the first performance of Boogie-Woogie Piano Solos by David Saperton, played by the composer. Besides Mr. Saperton, the soloists were Eileen Farrell, soprano, and Robert Weede, baritone of the Metropolitan Opera. The conductor was David Broekman, who gave a skilful account of the music. Saperton performed deftly and with spirit and taste in the Gershwin concerto. D. B.

Latin Offerings

A program of Latin-American music, and four dancers appearing in the traditional art of Spain, contributed a gay and enlivening evening, May 11. The orchestra was under Alfredo Antonini, with the Mexican tenor, Nestor Chayres, as soloist, both talented and dynamic exponents of the rhythmic music of Southern climes. Sadlowsky and Rey, duo-pianists, who furnished the music for the dancers, substituted for Ernesto Lecuona, previously scheduled to appear. A spirited interpretation of the Gomez Overture, Il Guarany, was followed by the works Despedida, Murcia, A Casinna Pequenina, La Bamba, Ay, Ay, Ay, Granada, Edelma, Aragonaese, Guadalajara, La Comparsa, Andalucia, Malaguena, Lamento Gitano, La Morena de mis Copla and Batacuda. Maria Teresa Acuna, and Fedrico Rey, easily won honors in spirited representations of Spanish dancing. Gomez and Rozzino were others praise-worthy from a standpoint of smooth choreography and authentic atmosphere. The highly colorful fare was enjoyed by an enthusiastic audience, including many Latin Americans.

W. T.

Kosakoff Work Premiered

On May 12, Samuel Antek conducted a program whose varied fare appealed to many different tastes. The Egmont Overture and the Ravel Pavane were followed by Gould's When Johnny Comes Marching Home, and this by the first movement of Tchaikovsky's Piano Concerto in B flat minor, Sondra Bianca proving a gifted soloist. After several offerings by the orchestra, including an arrangement by the conductor, with fine temperamental feeling, of a Veracini Largo, came two movements of the Wieniawski Violin Concerto in D minor, Dorothy Minty achieving most capably her expert interpretation. After the second intermission one heard Reuven Kosakoff's lively Jack and the Beanstalk (New York premiere) with Peter Donald as the narrator of Elizabeth Gilbert's clever but not over-rhythmic verses. Other light music, in skilled Toscanini arrangements, concluded the satisfactory event. T. P.

A Jazz Interlude

Loud was the jazz at Eddie Condon's appearance May 13. The familiar Condon jazz men were on stage, blowing their respective trumpets, trombones, clarinets, flailing their drums, basses and pianos, triple *forte*. Program included examples of New Orleans, Chicago and New York styles. Baby Dodds' solo drum number, and Joe Sullivan's piano solos, with Dodds at drums, were happy moments.

A. L.

Antoine, Castagnetta, Mischakoff

Josephine Antoine, soprano of the Metropolitan Opera, Grace Castagnetta, pianist, and Mischa Mischakoff, violinist, were the soloists on May 14 under the baton of Franco Autori. All concerned were in fine estate, and one of the best programs of the "Pop" season resulted. Miss Antoine's numbers included Lullaby for Liana and Ring Around the Roses by Rinato Bellini, a composer who was in the audience and bowed to the applause; Bishop's setting of Lo! here the Gentle Lark, with flute obbligato by A. Ghignatti, and, as encore, The Last Rose of Summer. Miss Castagnetta played the second and third movements of a Mendelssohn concerto and several of her musicianly improvisations. The gifts of Mr. Mischakoff were displayed in the first movement of the Tchaikovsky violin concerto. Fine command of the orchestra was achieved by Mr. Autori. B. G.

Scandinavian Night

An evening of Scandinavian music was offered on May 15. Dr. Simon Parmet, Finnish conductor, led the orchestra through readings of Sibelius' Belsazar's Feast, Finlandia and The Swan of Tuonela. Instrumental soloists were Orrea Pernel, who played the first movement of Sibelius' Violin Concerto with feeling for style and technically very satisfactorily, and Vivien Harvey, who gave an excellent account of herself in her interpretation of Grieg's Piano Concerto. The highlight of the evening was the appearance of Jussi Bjoerling in songs by Sibelius, Grieg, Alfven and Rangstroem. He delighted the audience with his beautiful tenor voice. David Broekman conducted the orchestra for Mr. Bjoerling. H. W. L.

IN THE LOUNGE three conductors and two feminine soloists discuss their roles in the "Pops" programs. L. to r., Mario Cortez, Nan Merriman, mezzo-soprano, Franco Autori, Regina Resnik, Metropolitan Opera soprano, and Siegfried Landau. (Ben Greenhaus Photo.)

Menotti Opera Sung

A feature of the concert on May 16 was a performance of Gian-Carlo Menotti's opera, The Old Maid and the Thief, given without sets but with costumed and acting singers. Leading roles were sung with verve and great success by Mary Hopple as a dramatic Miss Todd; Margaret Daum as a winsome and clear-voiced maid, Laetitia; Virginia Gorge as a delightfully prim Miss Pinkerton; Donald Johnson, sturdy and well-trained in song as the "rough diamond," Bob Scott Semmel was the Narrator. The entire program was conducted with much ability and poise by Milton Forstat, whose orchestral works included the Glinka Overture to Russlan and Ludmilla, short numbers by Dvorak, Grieg and Berlioz, and the latter two movements from Rachmaninoff's piano concerto No. 2, which Ray Lev played with warm lyricism, dramatic feeling and technical assurance. R. M. K.

Broekman, Barere, Bronn

David Broekman returned as conductor for the May 17 program, which had Simon Barere, pianist, and Ariana Bronn, violinist. Both gave a brilliant account of their assignments, Mr. Barere bringing his seasoned powers to focus on the Liszt Concerto No. 1 in E and in solo piano numbers of Chopin and Scriabine; and Miss Bronn achieving excellent results in the Bruch Concerto in G minor.

D. B.

Landau, Merriman, Raitt, Brenner

Siegfried Landau held the baton on May 19, and the soloists were Nan Merriman, mezzo-soprano; John Raitt, baritone (from the Broadway production Carousel) and Vladimir Brenner, pianist. Miss Merriman's appearance in Schubert's Ave Maria, and Donizetti and Bizet arias, won her the evening's ovation. The others also won cordial receptions, Mr. Raitt in arias from Faust and Barber of Seville and a Carousel number, and Mr. Brenner in the Rachmaninoff Concerto No. 1 in F-sharp minor. Mr. Landau's conducting was decisive and clearly conceived. A. M.

A la Russe

An evening of Russian music on May 18 was highlighted by Nadia Reisenberg's performance of the Rimsky-Korsakoff Concerto for Piano and Orchestra, vocal numbers by Zinaida Lisichkina, soprano, and dances by the Radischev Russian Folk Dance Group, assisted by A. Hamsky, accordionist, and Nicholas Khadarik, basso. The conductor was Vladimir Bakaleinikoff. Miss Reisenberg's version of the rarely-heard Rimsky-Korsakoff score was a technically able and expressive one, but, not one of the composer's best works, the music itself is lacking in interest. The capacity audience was highly enthusiastic, and ovations were the order of the evening. M. L. S.

(*Continued on page 20*)

RADIO, TELEVISION:

By William A. Taylor, *Radio Editor*

NEW OPERA HAS AIR DEBUT.
Producer Ernest Morgan, who supervised the broadcast of Deirdre of the Sorrows, with Ettore Mazzoleni, conductor, and Frances James, who sang title role of Deirdre on April 20 broadcast premiere over the network of the Canadian Broadcasting Corporation. (Photo by Gilbert A. Milne, Toronto.)

Canada's Broadcast Corporation Supplies Most Efficient Service

Dial-turners in the United States possess such a complete and diversified radio service supplied by four major networks, not to mention the hundreds of local stations covering the nation, that they are perhaps unaware of the broad and efficient radio operations in other countries of the Western Hemisphere. An outstanding example is the Canadian Broadcasting Corporation, whose two networks span the vast reaches of the Dominion of Canada from coast to coast.

Fine work is being accomplished by CBC in providing entertainment for its listeners, in both the educational and public welfare fields. In fact, their successful efforts in promoting national welfare, with the full co-operation of the Dominion and Provincial Government authorities, in the programs for health and education, the Red Cross and other institutions working in the public interest, is a comprehensive illustration of the vital constructive uses for which the powerful medium of radio can be potently utilized.

Not the least factor in CBC activities is the development of Canadian talent, a department that really functions. Music makes up an important part in the broadcasts; about 55 per cent of the network's sustaining programs are devoted to this purpose.

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CBC differs from the American radio set-up in that the corporation does not exist for profit. The income is expended in current maintenance of broadcasting services and the expansion of physical plant and equipment. The great portion of the corporation's income is given back to the people in broadcast services. This income is derived from a nominal license fee paid by all set owners, but also in part from commercial sponsors.

CBC began operations in November, 1936, as a corporation; the system of publicly owned and operated radio in Canada is now in about its twelfth year, with the system reaching approximately 92.4 of the listening Canadian public. Considering that the country comprises a distinct English- and French-speaking population, the system devised for the bilingual character of radio listeners is indeed an efficient development.

Canada is a confederation of provinces that has something more than merely political significance. There are sharply defined interests from one section of the country to the other. Since broadcasts can be the most powerful instruments in the forging of national unity, CBC has to provide for the provincial and sectional interests. As we have noted, two networks have been organized, one for broadcasts in English, and the other in French.

The country is divided into five regions: Maritimes, Quebec, Ontario, Prairies, and the Pacific. In each region an organization has been set up under a regional director, corresponding in a broad way to the main division of their work. There is also close co-operation with Great Britain by an exchange of programs with the British Broadcasting System. Throughout the year, much of the best music offered by the American networks is also carried by CBC, including such important features as the New York Philharmonic-Symphony Orchestra, the Metropolitan Opera, and concerts by the Cleveland Orchestra and others.

CBC's contribution to music is impressive, and has been instrumental in bringing to the Canadian home the very best in music, not only in the modern field, but in standard repertory. Before CBC began operations, there were many remote communities which had no access to music of any kind. On this count alone, the network has developed an invaluable service.

The regular winter broadcasts of symphony concerts commence in October, and continue weekly until April over the Dominion network. The series includes 15 broadcasts by the Toronto Symphony Orchestra, and eight by Les Concerts Symphoniques de Montreal. Six programs by the Vancouver Symphony Orchestra on Sunday evenings and five by the CBC Symphony are air-waved from Vancouver. During the summer, from May to September, the series of weekly "Prom" Concerts are broadcast from Toronto and the Concerts du Chalet are sent from Montreal. The CBC Concert Orchestra is also heard in a series of Friday evening concerts.

One of the colorful highlights of the network's progressive contributions to music during the past season was the special radio premiere on April 20 of the first full-length opera to be both written and performed by Canadians. This opera, Deirdre of the Sorrows, was commissioned in 1943 by CBC. The score was composed by Healey Willan to a libretto by John Coulter based on one of the oldest stories in Celtic folklore. The opera's premiere was directed by Ettore Mazzoleni, associate conductor of the Toronto Symphony Orchestra. Three of Canada's foremost artists, Frances James, soprano, in the title role, William Morton, tenor, and Lionel Duanais, baritone, headed the cast.

New Concert of Nations Series in NBC-UN Project

Music of the United Nations made its debut over the network of NBC on June 6 and will be presented on Thurs., 11:30 to 12:00 p.m., EST, throughout the summer. This new series, Concert of Nations, stresses the international unity of music. Composers who were attracted by the rhythms and melodies of countries other than their own will be programmed, represented by such compositions as Gershwin's Cuban Overture, Copland's El Salon Mexico and Danse Americaine by Dent Mowrey.

Characteristic native music of the United Nation members will be featured. The July 4 program will be built around the theme of Freedom in tribute to the democratic nations. A special broadcast on Sept. 5 will be dedicated to United Nations Week.

The Bolivian composer and conductor, Jose M. Velasco Maidana, will conduct several concerts of Latin American music, introducing unusual orchestrations rarely heard in North America. The other programs will be under the direction of Dr. Frank Black, NBC general music director, and will feature a chorus and soloists in addition to the NBC Orchestra on certain broadcasts.

The series is a part of the NBC-United Nations Project, replacing the current Story of Music from June 6 to Oct. 3 over the NBC network. The new program will be prepared by Gilbert Chase, supervisor of music for the NBC University of the Air.

STARS OF TWO METROPOLITAN GENERATIONS
wishing each other "Buona Fortuna" before going on the air on Treasure Hour of Song are Licia Albanese and Giuseppe De Luca. The famous Italian baritone, now 69, made his first and only radio appearance since his return to this country on MBS' musical program May 16, which regularly features Miss Albanese as soprano soloist. (Harold Stein Photo.)

Mutual Programs Heard in Canada

A post-war reciprocal trade agreement has been developed by the Mutual Broadcasting System in the exchange of radio programs originating on the MBS network with those heard through the facilities of the Canadian Broadcasting Corporation. This good-will exchange was begun before the war, but was interrupted in 1939 when the Dominion of Canada entered the world conflict.

With peace returned, Mutual programs now heard in Canada include, among others, Songs Along The Trail, Vera Holly Sings, Mutual Melody Hour, Land of the Lost, U. S. Marine Band, Let's Go to the Opera, Los Angeles Symphonic Band, and the musical "Whodunit," A Voice in the Night. Programs originating over the Canadian Broadcasting Corporation and heard in the United States over Mutual include Serenade For Strings, and The CBC Star Show.

Many Music Programs Being De-sponsored

Whether it is the seasonal doldrums when replacement programs are the usual order, or the unfavorable reactions of sponsors to the OPA and strike situations, rumors are flying thick and fast in radio circles that many high-priced music series, as well as others, are scheduled to go off the air. If this is true, something like $10,000,000 in talent will be affected.

It is definite that General Motors will not pay the bills for the NBC Symphony Orchestra next season; but the series will be carried along by NBC as a sustaining program. Toscanini's contract was made direct with the network, not with NBC. CBS's Music of Andre Kostelanetz, backed by Chrysler, went on the air for the last time May 30. CBS's Great Moments In Music, sponsored by the Celanese Corporation will air its last broadcast at the end of June. It is also rumored, but not confirmed, that Westinghouse's NBC Hour featuring John Charles Thomas is to be blue-penciled, as well as General Electric's prime favorite program, Phil Spitalny and the Hour of Charm.

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NEWS AND REVIEWS

Repetitious Programming Of Music Fault of Commercial Agencies

Post-war conditions have resulted in recent drastic retrenchments of commercially sponsored music programs, causing the commercial agencies, who build the shows, some sleepless nights. While the present disturbed situation deterrent to the profitable operation of business can be attributed to the sponsor's reluctance to invest huge sums in programs plugging their products, the fact remains that the over-all picture of radio programming has been ripe for a very thorough house-cleaning for some time.

Is it possible also that radio listeners are becoming bored with music that is too hackneyed from constant repetition, and from programs that offer too little variety?? This could be a factor with such music shows waning in dial-turner interest, and consequently not bringing in the return to sponsors commensurate with the sums invested in this type of gilded promotion. The present situation has precipitated this problem.

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"Unfortunately," said Alfredo Anonini, one of the leading conductors in the broadcasting field, and currently directing Mutual's Treasure Hour of Song, when recently interviewed, "repetitious and hackneyed programming is not the fault of the conductor or the talent; but of those in charge of programming with the commercial agencies who build the sponsored shows. Conductors can only make suggestions. The final approval is passed on by the agency. It is only on sustaining programs that new and unfamiliar music gets a hearing.

"Radio as an entertainment medium came to the fore in the era when vaudeville was fading as one of the greatest diversions of the American public. Radio absorbed two of the best features of the music halls, timing and showmanship; but it also acquired one of its most undesirable qualities—that of presenting only music that was familiar to everybody. Today all sponsored programs stick to that old idea. During the week, if you take time to make comparisons, you will discover that perhaps twenty numbers, at any one time, are presented over and over again in different programs.

"The program directors of the agencies seem reluctant to realize that the musical intelligence of the listening public has changed; they have grown up musically in the past ten years, because radio, itself, has educated them. They blame the public for not being appreciative, when it is the lack of comprehension on their part of what the public really wants to hear. When they are approached with suggestions of music of intrinsic worth, but unfamiliar to them, the usual decision is: 'Cut it out. No one ever heard of it.'

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"For instance," Antonini went on, "take the better type of American ballads such as the compositions of Bainbridge Crist and James Alden Carpenter. The latter's When I Bring You Painted Toys is of entrancing loveliness. This is a fertile field that could be utilized. Why are not operatic singers given an opportunity with the music from, let's say, Umberto Giordano's Andrea Chenier, Bizet's Les Pecheurs De Perles, or a beautiful aria of Angelo Catelani. But over and over they sing the music from Tosca, Carmen, La Boheme and a few arias of Verdi.

"In operetta, why shouldn't there be more of Lehar and many other talented composers who are seldom if ever heard rather than the usual often repeated fare that cause turning the radio off from sheer boredom?

"It is high time that builders of commercial programs awaken to the fact that radio listeners are tired of repetitious music. They have been made aware that there is a vast store of music literature that has scarcely been touched by the air-waves. They want new and fresher programs with more variety and appealing contrast. The golden era in radio is past, when audiences accepted without question whatever was presented to them. Radio program builders, if they expect to maintain the audience appeal that has existed in the past—if only from the angle of cold hard cash—will find it good business to do something about it."

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WQXR's Great Artists In Old Favorites

Every once in a while a star of opera or concert "unbends" in order to sing a popular or semi-classical favorite, and many of these numbers have been put on records by a Kreisler, a Caruso, a Rubinstein or a Flagstad.

Collecting these recorded gems of great artists has long been the hobby of Alfred Simon, director of transcribed music for WQXR. In his search he has stumbled across some discs that show the recording artist "out of character."

Last June, Simon assembled this large WQXR collection of records and put together a series of weekly fifteen-minute programs. He calls it Great Artists in Old Favorites. (Weds., 5:30 p.m., EST.) The program met with instantaneous popularity and is now ready to celebrate its first birthday on WQXR.

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A typical program might feature Fritz Kreisler playing the Indian Love Call from Friml's Rose Marie; Marian Anderson heard in My Old Kentucky Home; Enrico Caruso in George M. Cohan's Over There; or perhaps Toscanini would be heard conducting an orchestra in The Skaters' Waltz. Many another Great Artists program has been built around such soloists as Heifetz, Flagstad, Menuhin, Zimbalist and Maynor, to mention but a few, playing and singing selections one would expect to hear anywhere but in a concert hall or opera house. Simon explains that notables often use popular favorites for encores after a recital of a more serious nature, and that lighter selections were sung and played by renowned concert and opera stars during tours for servicemen in the recent war.

Don't fail to dial in on this program. You will find it rewarding.

AL SIMON,
director of transcribed music for WQXR, who makes up the program "Great Artists in Old Favorites," heard over WQXR each Wednesday afternoon at 5:30.

ALFREDO ANTONINI,
a leading conductor in radio and currently directing Mutual's Treasure Hour of Song.

RADIO NOTEBOOK

During a recent rehearsal of La Scala Orchestra in Milan, TOSCANINI turned around and said to one of the painters working in the hall: "I admire your ear for music, but will you please stop whistling!" . . . Tenor DONALD DAME of NBC's American Album of Familiar Music is a collector of old canes. . . . When the S.S. Spokane put to sea on May 17, the ship carried aboard several recordings of the Family Hour broadcasts, a present from the program's star PATRICE MUNSEL. Patrice christened the cruiser last fall, and was guest of honor at the commissioning ceremonies at Brooklyn Naval Shipyard on May 17. Asked what they wanted as a remembrance, the crew unanimously voted for a set of Pat's radio recordings. . . . Writing the background music for a futuristic drama recently presented on Mutual's The Carrington Playhouse series, composer-conductor JON GART demonstrated his idea of what the popular music of the year 1989 will be like. In that day, says Gart, jazz will sound like ultra-modern music of the present. BRONISLAW GIMPEL gave an all-Czechoslovakian program on WJZ's Saturday Concert B/C May 18, featuring the radio premiere of a Suite for Orchestra arranged from Suk by WALTER EIGER. . . .

. . . DR. WILFRED PELLETIER scheduled for two guest appearances with NBC Symphony on July 7 and 14.

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

Next year should provide a good working demonstration of the economic laws of supply and demand, the value of free enterprise, and the extent of America's willingness to support the dance. For the first time in ballet history, six companies will simultaneously be touring the United States, in addition to the modern and novelty groups like Graham and Schoop. Will there be cut-throat competition with much bloodshed? Will there be price wars, sabotage, and fifth column work in the Battle of the Ballets? There have already been rumblings of the forthcoming Battle of the Giselles.

Six companies! With the split in the Ballet Theatre, Hurok goes his way and the Ballet Theatre in an opposite direction: two. The Ballet Russe de Monte Carlo: three. The De Basil Original Ballet Russe: four. The Jooss Ballet: five. The newly formed Ballet for America: six.

Hurok and De Basil's Ballets

The Hurok Ballet, already scheduled for a September season at the Met has Alicia Markova and Anton Dolin heading its list of dancers. Eglevsky, Hightower and Skibine have also been signed. The company promises one world premiere—Camille, with choreography by John Taras set to Schubert music arranged by Rieti, and decor by Cecil Beaton. Two American premieres are Job and the Haunted Ballroom, originally produced in London by the Vic-Wells Ballet.

By arrangement with the Marquis de Cuevas, Ballet International's Sebastian, Constantia, Mute Wife, Pictures at an Exhibition, Brahms' Variations and Ravel's Bolero also will be presented. For the classic list there are Giselle, one-act versions of Nutcracker and Sleeping Beauty, Swan Lake and Pas de Quatre recreated by Dolin, and Fokine's Sylphides. Novelties include Blue Danube, Peter and the Wolf, Firebird, Graduation Ball and a restaged Harvest Time. Other plans, too numerous to mention at the moment, are also in the making.

Col. W. De Basil's Original Ballet Russe, now in Central America, announces a gala New York season in October to be followed by an extensive tour through North America, with Lichine and Riabouchinska heading the company.

Ballet for America

Ballet for America's policy differs entirely from the others, since it calls itself a repertory company in which all participants share equal billing. It is under the co-direction of Yurek Shabelevski and Yurek Lazowski. Nana Gollner, Kathryn Lee, Tatiana Grantzeva, Bettina Rosay, and Paul Petroff have already been signed. There will be four additional dancers—two female and two male—by July when the company goes into rehearsal.

Fifteen original ballets varying in theme and feeling from classic to native ballets will be played by duo-pianists Tadeusz Sadlowski and Paul Berlin.

Ballet for America begins its nationwide tour in Bridgeport, Conn., on Sept. 14, and does not plan to come into New York until the spring of 1947.

Mabry at Times Hall

Iris Mabry gave her first solo recital at Times Hall on May 7. Her work obviously stems from the Graham school and right now her choreography and movement lack freedom. Most of the dances appeared hampered by rules, and there was a feeling that they were not allowed to develop with freedom. Miss Mabry is gifted, interesting to watch, and shows traits that in the future may make her a real artist. Ralph Gilbert, who composed a great deal of the music, was also a sympathetic accompanist.

Ingenieros in New School

Cecilia Ingenieros, Argentinian dancer, was presented by the Pan American Women's Association at the New School Auditorium on May 11. Miss Ingenieros was assistant to Miriam Winslow in Buenos Aires after having studied with her there. Thus it was only natural to find quite a trace of the Winslow influence. The first half of the program was devoted to dances based on native material of the Argentine, while after intermission interpretative works by various romantic and modern composers were represented. Attractive in appearance, Miss Ingenieros also has grace, poise and ease; however, there was not enough contrast in her ideas and choreography.

Serpent Heart Premiered by Graham

Columbia University's Academic Theater was jammed to the walls on May 10 when Martha Graham's Serpent Heart had its premiere, on the first program of the 22nd Annual Festival of Contemporary music. The work, commissioned by the Alice M. Ditson Fund, has an original score by Samuel Barber, set by Noguchi, and costumes by Edythe Gilfond. The theme is best described in official Graham terminology by the program notes; "A dance of possessive and destroying love, a love which feeds upon itself, like the serpent heart, and when it is overthrown, is fulfilled only in revenge . . . much like the myth of Jason, the warrior hero, and Medea, granddaughter of the sun. . . . The One like Medea destroys that which she is unable to possess and brings upon herself and her beloved the inhuman wrath of one who has been betrayed." Martha Graham and Erick Hawkins are the "Ones like Medea and Jason," Yuriko is the Daughter of the King, and May O'Donnell is The Chorus.

Many of Graham's works take time to jell and often she makes extensive changes before the final form is achieved. This may be one of that type. In its present state it is too long, and the choreography at times seemed hard driven. The usual symbolism and mysticism was very much in evidence, with Graham and her associates moving in a hazy sort of tortured world of their own. Yuriko was a delight, and several sections with Hawkins were ingenious. May O'Donnell is always a dependable performer; and what new can be said of Martha Graham?

There were several striking sections in the Barber score, though the work on first hearing appeared episodic. The evening opened with an excellent performance of Appalachian Spring. The

LA MERI AND HER GROUP
in Bach-Bharata Suite, which had its world premiere on May 20 at the Ethnologic Dance Centre. (Photo by Mario Rosel.)

CECILIA INGENIEROS,
Argentinian dancer, presented in a New York recital by the Pan American Women's Ass'n.

are promised, and the choreographers are now being engaged. Music for the music was under the direction of Louis Horst.

Gomez, Rozzino, Rey and Acuna at "Pops"

Latin-American night on May 11 at the Carnegie Pops brought not only Gomez and Rozzino, the flamenco dance-duo who had appeared in the Hall just several weeks before, but also Federico Rey, recently discharged from the Army, and the debut of Maria Teresa Acuna. With such an array of talent it could have been an exciting evening of dance, but, unfortunately, the affair was poorly managed, with unsympathetic results for the dancers. For one thing, a row of colorful flags drooping from one end of the stage to the other was most distracting; for another the duo-pianist accompanists—Sadlowski and Berlin—did not help matters much. In fact, they were definitely irritating in the Gomez and Rozzino dances. These two artists have been seen to much better advantage on previous occasions; but it was impossible for them to follow such uncertain accompaniment and retain their style and fire.

The attractive and petite Maria Teresa Acuna proved to be a well-trained dancer whose professional finesse is not yet fully developed. Federico Rey is still an unusually fine performer, and his facial expressions are as exciting as his dancing. The Barquillero, choreographed by and dedicated to Argentinita, was especially pleasant to see again.

La Meri Presents Bach-Bharata Suite

La Meri's most recent creation, Bach-Bharata Suite, was premiered before a private press gathering at the School of Natya on May 20. This is again a departure from the formal native Indian dance; rather the technique of *nrtta* (pure dance) is applied to the music of Bach. The work is divided into five sections: 1. the first movement of the Art of the Fugue opens the suite; 2. first and sixth Two-Part Inventions; 3. Air on the G String; 4. Come, Sweet Death; 5. Concerto in D minor (Allegro). The first section is danced by four girls—Juana, Lillian Rollo, Edna Dieman and Rebecca Harris; the Inventions by Lillian Rollo (taking the treble clef) and Juana (the bass); the third is La Meri's solo; the fourth and fifth utilizes the group with La Meri in many contrapuntal effects. It is a serious atempt to interpret both the mood and rhythmic patterns of the music, and is successfully accomplished. The definition is crystal clear, especially in the Two-Part Invention, where the patterns, movement and rhythms emerge in complete accord with the music. La Meri's solo to the Air on the G String mirrored all the emotionalism of the lush Stokowski orchestral arrangement which was used for the accompaniment. The effective costuming of all the dancers consisted of black long-sleeved jersey top which provided a modern touch to the black sari edged in gold and lined in red. Of course, the inevitable question of choreographing absolute music again rears its head, but regardless of what the most orthodox musician might say, Bach-Bharata shows careful, intelligent study and is a pleasant experience.

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MU PHI EPSILON PLANS NATIONAL "VICTORY" MEET

(Portrait on front cover)

During the first week in July members of Mu Phi Epsilon, National Music Sorority, of which Ava Comin Case, Ann Arbor, Mich., is National President, will gather in conclave in the Pennsylvania Hotel in New York City for the first time in four years. The regular biennial national conventions were suspended during the war—the last one having been held in August, 1942, in Denver, with the West Central Province as hostesses.

Highlights of the convention will be the three musical programs featuring professional and student members of the sorority. On Monday afternoon, July 1, professional members of the sorority, chosen from the 25 alumnae chapters,

KATHERINE M. ANDERSON,
soprano, and General Chairman, 1946 Victory Convention of Mu Phi Epsilon. Miss Anderson also is Educational Adviser to Music Publishers Holding Corporation. (Photo by E. P. Reves-Biro, Brockway Studios, Inc.)

will give a program of solo compositions for piano, voice, harp and violin. The three New York artists appearing on this program are Rose Dirman, soprano, Gertrude Hopkins, harpist, and Mary Gale Hafford, violinist.

Tuesday afternoon's program will feature original compositions by members of Mu Phi Epsilon. Each convention year, the sorority sponsors an Original Composition Contest, with awards given for piano and vocal solos, solos for other instruments, choral works, and compositions for large and small ensembles. In addition to these, there is an award known as the H.H.A. Beach Memorial Award, given for the best of all compositions presented by a former prize-winner. At each national convention the prizewinning compositions of the previous biennium are performed.

At this time, also, announcement will be made of the winner of the 1946 Musicological Research Contest. This contest is sponsored by the National Alumnae Association, and is held each year, with an award of $100 given for the best thesis submitted. The winner for 1945 was Lois Van Haupt of Scarsdale, N. Y.

Musicales, Banquets and Round Tables

On Wednesday evening, July 3, a formal musicale will present ten student members in recital. These young artists are chosen by Province rotation and competition—two from each of the five Provinces. For this program, young artists will come from Texas, Pennsylvania, Ohio, Minnesota, Georgia, California, North Dakota, and Illinois. All of the musical programs of the convention are under the direction supervision of Dr. Charlotte Klein of Washington, D. C., with the assistance of Margaret Sherman of New York City.

On Tuesday evening Mu Phi Epsilon will hold its formal banquet with many leading men and women of the music and fraternity world as honored guests. Ernst Bacon, Director of the Music Department, Syracuse University, has been chosen as the guest speaker. The banquet is in charge of Mabel Tyler Hackett of New York, assisted by members of the New York Alumnae Chapter. Decorations for all events, including the banquet, are in the hands of Beatrice MacCue, of Great Neck, N. Y.

The business sessions, planned by the National President, Ava Comin Case, of the faculty of the University of Michigan at Ann Arbor, will be supplemented by round table discussions participated in by National officers and delegates. During the sessions guest speakers on fraternity affairs will include Dr. Alvan Duerr of the National Interfraternity Conference and Mrs. Frances Murray, President of the Professional Panhellenic Association—both residents of New York City.

A national Scholarship Award and a national Chapter Service Award will be announced at the Convention by the National Council. These council members, in addition to their duties as national officers, are Governors of the five Provinces. The National President governs the Great Lakes Province; Margarette Walker of Los Angeles, Academic Advisor, governs the Pacific Province; Charlotte Klein of Washington, D. C., Music Advisor, governs the Atlantic Province; Mabel Henderson of St. Louis, governs the West Central Province; Etelka Evans of Cincinnati, Editor, governs the East Central Province.

National Music School Project

The National Committee reports will include information on the participation of the sorority in War Activities and Music in Hospitals, and a report from the Board of Governors of the Mu Phi Epsilon School of Music at Gad's Hill Center in Chicago. This Music School is the national project of the sorority and has received wide acclaim by fraternity leaders and musicians throughout the country. The Extension Department will give a report of its activities since 1942, including announcement of the nine new active chapters and eleven new alumnae clubs which have been added to the sorority roster during the past four years.

The members of the active and alumnae chapters of the Atlantic Province are entertaining hostesses for the Convention, with Katherine Anderson of the Music Publishers Holding Corporation as General Chairman. Gladys Shafer and Gertrude Otto, both of New York City, are local Chairman and Treasurer, respectively. Rose Dirman has charge of publicity, Virginia Arnold Ball of radio performances, Grace LaMar of hospitality, Doris Frerichs of functional arrangements and Barbara Parsons of post-convention entertainment. Florence Petrucelli has been in charge of all hotel arrangements, assisted by members of the New York City Alumnae Chapter.

New Active Chapters

Three new active chapters have been added recently to Mu Phi Epsilon. On April 5, festivities connected with the installation of Phi Omega Chapter at Westminster College in New Wilmington, Pa., began with a recital-reception in honor of Mabel Henderson, National Third Vice President of the sorority, who is a graduate of Westminster College and had the honor of returning to her Alma Mater as installing officer. The initiation of eighteen new members of Phi Omega Chapter took place on April 6, with members of the Meadville and Pittsburgh Alumnae Chapters assisting Miss Henderson.

On the afternoon of May 10, the initiation of new members and the installation of Epsilon Alpha Chapter of Mu Phi Epsilon took place at the College of St. Catherine in St. Paul, Minn. Ten members were initiated by Bertha Marron King, former National President, and Helen Mueller, a former National Vice President, assisted by members of the two active and two alumnae chapters of the Twin Cities. A formal banquet and concert followed the installation.

GROUP PIANO CLASS
at the Mu Phi Epsilon School of Music, Gad's Hill Center, Chicago. (Photo by Arthur P. Stalla, Calumet Studio.)

Epsilon Beta Chapter was installed at Queens College, Charlotte, N. C., on May 18. The installation ceremonies were conducted by the National President of the Sorority, Ava Comin Case, assisted by Dr. Charlotte Klein and alumnae members in the vicinity. At this time ten members were initiated. In the evening a formal musicale and reception were given in honor of the installing officers by the new initiates and faculty members.

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City Center Opera Adds New Works to Repertoire

The New York City Opera Company opened its Spring season at the City Center of Music and Drama on May 9 with a new production of Rigoletto by Verdi. All the favorable aspects of the City Center performances were in evidence, a good choice of personae for voice and appearance, new and effective settings and staging, a well trained chorus apparently young and vocally fresh, an adequate ballet and an overall atmosphere of sincere striving for good production. Less satisfactory was the unavoidable factor of a too light orchestra, evidently almost inaudible at moments to the singers on-stage. Also disturbing were several arbitrary cuts in the familiar score which seemed to disconcert the routined singers. The period of the court-lady costumes was a puzzle too; but perhaps this is captious.

The name role was sung by Ivan Petroff, who gave an eloquent and deeply-moving portrayal. Histrionically, Petroff's delineation of the tragic hunchback is matchless and on this occasion, overcoming the handicap of a severe cold, the baritone worked his splendid voice into resonant, climactic high notes that won an ovation from the audience.

Eugene Conley shows growth in vocal stature and in acting ability with every appearance. He sang the part of the Duke of Mantua with clear, full-throated tone, often thrilling in its vitality and dramatic impact. Sparafucile was capably characterized by young James Pease, whose fine voice rates a more distinctive casting.

Rosemarie Brancato was a lovely Gilda. Beautifully costumed, graceful and gentle in bearing, she was pleasant to the eye and to the ear. In the main, her vocal work was technically fluent disclosing an enviable rapid scale, many passages notable for lustrous beauty of tone and a sure and impeccable sense of stage and music values. To be hypercritical, one might wish for a warmer color in the highest reaches of her voice and a bearing, in this role at least, less *grande dame* and more school-girlish.

Supporting roles were well cast. Countess Ceprano was sung by tall, attractive Susan Griska. Rosalind Nadell made a vocally handsome and vivacious Maddalena. Monterone sonorously voiced by Grant Garnell; Ceprano ably played by Emile Renan; Marullo, the assignment of Arthur Newman, who disclosed marked talent, maintained the good standard of performance. Also excellent in the two small parts of Borsa and Giovanna were Nathaniel Sprinzena and Mary Kreste.

Conductor Laszlo Halasz gave a spirited direction to ensemble and orchestra; Leopold Sachse was Stage Director; Richard Rychtarik, Stage Designer; Igor Schwezoff, Ballet Choreographer.

M. C.

Camilla Williams Feted as Butterfly

At the performance of Madama Butterfly in City Center May 15, also a new production, interest centered on Camilla Williams, young Negro soprano, making her debut with the New York Opera Company and announced as the first of her race to sing the name role of the Puccini score. If, as stated, this was Miss Williams' first operatic portrayal on any stage, she rates unqualified praise for an achievement of the highest order. The Butterfly part, while offering unsurpassed opportunities for sensational vocal and histrionic effects, is one of the most demanding in standard repertory, requiring a soprano of slight build, with balanced control of delicate and dramatic tonal color, and the rarer gift, a magnetic personality. All of these requisites were displayed by the young singer, who dominated the stage throughout.

This Butterfly was joyous and gentle in most of the action, conveying across the footlights every persuasive nuance of the emotion-filled drama. In the final tragic scenes, Miss Williams portrayed the numb desolation of a creature fatally wounded and hopelessly doomed with an economy of motion and a deep stillness unusually convincing. The soprano's voice needs development in the lower middle and bottom of her scale. From the E-flat of the upper medium to the high B-flat, she disclosed tones of ravishing beauty, warm and lustrous with an exciting emotional timbre. She embodied the part with artistry and only occasionally, when she laughed too excessively, betrayed her own race rather than the stoic Oriental.

The supporting cast included Margery Mayer, a sympathetic Suzuki; Eugene Conley, who turned in some splendid singing as Pinkerton and handled the situation with poise and good acting; Ivan Petroff, singing Sharpless with persuasive tone and suave action; Hubert Norville, a clever Goro; Emile Renan, in an original and laudable conception of the Yamadoro part; Gean Greenwell, an imposing and violent Bonze; Arthur Newman, a properly comic Imperial Commissioner.

Laszlo Halasz directed with devotion and skill, although the opening up of the cuts in almost forgotten portions of the score (whose value to the whole is debatable) slowed down the otherwise fine performance. Eugene S. Bryden was stage director and H. A. Condell designed the unusually beautiful set.

M. C.

Mascherini Scores in Debut

The performance of La Boheme on May 10 with Thomas P. Martin conducting was distinguished by the debut of Enzo Mascherini as Marcello, the possessor of a warm, colorful and ingratiating voice used intelligently and persuasively. In addition, he is a good actor with a natural feeling for the stage and its possibilities. Among his Bohemian colleagues, he was the life of the party, vocally and histrionically. Giulio Gari was Rodolfo and his voice, though not big, held sweetness and lyricism. James Pease sang Colline, and his last act aria was rendered with deep feeling. The quartet was completed effectively by Arthur Newman as Schaunard. Emile Renard and Hubert Norville in the buffo roles inserted the necessary element of humor. Mimi was Alice Ribeiro. She has an agreeable voice, handled carefully; her acting is rather affected. Helen George as Musetta sang with charm. There was vitality in the performance, which has attractive setting by H. A. Condell, and the audience applauded heartily.

H. W. L.

Bartered Bride Again

The Bartered Bride was given a delightfully lively and picturesque performance May 11, Thomas P. Martin conducting. Lucille Manners, in excellent voice as the Marenka, entering spontaneously into the various moods of this elemental heroine. Morton Bowe as the favored Jenik was in general splendid vocally and always so to the eye, although his concept of the role was at times too modern or "new-world" for perfect adaptation to the Bohemian atmosphere. Hubert Norville as Vashek was delightful in voice, in appearance, in action—or was it antics?—while the rest of the cast all did their parts with an *entrain* so devoid of self-consciousness as to compel the illusion of mid-European character. The conducting was admirable, and the consciously childlike and primitive stage setting of Richard Rychtarik emphatically no less so.

T. P.

Carmen with Heidt, Vinay and Pease

The three principals in Carmen on May 12 (evening) were Winifred Heidt, "held over" from last season in the title role; Ramon Vinay, also familiar to this audience as Don Jose; and James Pease in his first appearance as Escamillo. Mr. Pease' large, rich voice and tall, well-proportioned figure are admirable endowments for the Toreador. Miss Heidt repeated her brilliant success as Carmen, singing and appearing to even better advantage than formerly, and Mr. Vinay completed the triangle with much success. The rest of the cast included Helen George, Gean Greenwell, Lenore Parker, Susan Griska, Nathaniel Sprinzena, Hubert Norville and Arthur Newman, with Jean Morel as conductor.

D. B.

Pirates of Penzance Staged

Just what strange reasons motivate some producers, particularly of light operas, in their attempt to modernize works such as Gilbert and Sullivan's The Pirates of Penzance is a mystery. An example of such heavy-handed stage business was evinced with anything but felicitous results on May 16 when this work was given a new production. Fortunately the musical worth and humor inherent in the comic opera survived the questionable taste of the burlesqued dancing and pantomime which opened and closed the performance.

Virginia MacWatters sang the role of Mabel, displaying a voice of excellent quality, used with effectiveness and ease. Altogether she was delightful and appealing in her enactment of the role. John Hamill made a handsome and vocally commendable Frederic, except when there was an occasional tendency to spread his top notes. Catherine Judah, as Ruth; Gean Greenwell as the Pirate King; John Dudley as the Major-General, all gave good account of themselves. Emile Renan as the Sergeant of Police handled his part capably. The well trained chorus sang with verve, and the feminine contingent pleased the eye. Julius Rudel was the conductor.

W. T.

Possessing the sparkle, drama and artistry necessary to a successful La Traviata the New York City Center's Sunday evening, May 19, presentation of the Verdi classic was equal to a performance in more hallowed halls.

Each principal in his own way held the audience. Enzo Mascherini as the elder Germont almost "stole the show" with a rare combination of vocal and acting ability; Miss Brancato was all to be desired in a Violetta with sensitivity to the dramatic aspects of the role; Mr. Conley is one of the few first rate American tenors on today's musical horizon.

Limited funds understandingly make the amount spent on decors small; however a little thought and ingenuity would make the materials at hand more effective and artistic, *i.e.*, chairs and drops in the ballroom scene and the all-too-brilliant couch in the last act.

A. A. R.

Metropolitan Elects Officers—Tour Closed Successfully

The annual meeting of the Metropolitan Opera Association, Inc., was held on May 27 at the Opera House. The following officers were re-elected: chairman of the board of directors, George A. Sloan; president of the association, Charles M. Spofford; vice-president, Philip D. Reed and treasurer, S. Sloan Colt. Lewis L. Strauss was re-elected chairman of the executive committee with the following members of the board serving with him: Mr. Sloan, Mr. Spofford and Mr. Colt, *ex officio*, Mrs. August Belmont, Lucrezia Bori, John Erskine, Colonel Joseph M. Hartfield, Benjamin Strong and William Deforest Manice.

General Manager Edward Johnson reported to the board on the results of the annual spring tour of the company, which began April 1 and ended May 22. During the seven and a half weeks, there was a total attendance of 270,000 for the 47 performances in 12 cities. Thanks to the ingenuity of George Stanton of the New York Central, the company managed to make all its appearances on schedule despite an untimely hailstorm in Dallas. But in coming home they were stranded in the Washington, D. C., terminal by the strike for more than two hours during which the chorus sang the Prisoners' Chorus from Fidelio and the Pilgrims' Chorus from Tannhaeuser. A railroad crew of two finally brought in the cars minus a diner and several members of the technical staff. With the exception of the latter, the company arrived in New York at 1:30 a.m. May 24.

At the conclusion of the report, the board of directors requested Mr. Johnson to make a trip to Europe for the purpose of surveying the musical scene there.

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New U. S. Scores Heard at Columbia University Festival

A number of interesting premieres, including an opera, ballet and many instrumental scores, marked the second annual Festival of Contemporary American Music, held at Columbia University on May 10, 11, 12, and 13, under the sponsorship of the Alice M. Ditson Fund. Before an audience of invited guests, mainly musicians, who were headed by Dr. Serge Koussevitzky, the festival started out with an evening of ballet featuring the premiere of Serpent Heart, with score by Samuel Barber and choreography by Martha Graham, which is reviewed on the Dance Page in this issue.

The first concert, by the NBC Orchestra with Leon Barzin conducting, and Beveridge Webster as the excellent soloist in William Schuman's Piano Concerto, took place on May 11. It started with a first New York performance of the orchestral suite, From These States (gathered along Unpaved Roads) by Ernst Bacon. The suite consists of short orchestral pieces based on folksongs from different States woven into a symphonic pattern. There are some pieces of great beauty and poetical atmosphere, some with refreshing rustic dance rhythms, but others which show more craftsmanship than imagination, rely too much upon contrapuntal effects and too little upon real invention. On the whole, the piece seems too long-drawn-out and would benefit by cuts. Schuman's concerto as played by Webster was effective, but here also the craftsmanship is stronger than the musical invention, creating too often the effect of a certain dryness. Louise Talma's Toccata for orchestra sounds very well and is constructed imaginatively. But again it is too long, and the material, stemming also from folklore sources, is often treated rather academically. The highlight of the program to this reviewer was a performance of Roger Sessions' Suite from Andreyev's The Black Maskers. The work, which is 20 years old, has lost nothing of its appeal and the impressionistic effect of its water-color-like orchestration is still beguiling. This score, which shows the influence of Strauss, Moussorgsky and French impressionism, was very well performed.

Ives' Music Performed

The most important event was undoubtedly the second concert devoted entirely to music by Charles Ives. This most gladdening evening was to this reporter at least equal to the discovery of a new continent. It is unexplainable how a master of Ives' importance—and he is a master—could have been so neglected. The program, which offered his Sonata No. 2 for violin and piano, songs, the String Quartet No. 2, and the orchestral works The Unanswered Question, Central Park in the Dark, and his Symphony No. 3, the three latter for chamber orchestra, reveal Ives as a composer of prime importance, even measured on an international scale. All the works, written almost 40 years ago, have the stamp of utmost mastery. These novel scores seem today to hold a premonition of many things which happened at a later period in music. You find in them the sound of Schoenberg long before this master developed his personal style; you meet the atmosphere of Debussy's La Mer at a time before this colorful work was written. The sensitiveness of the tone-coloring in Central Park at Dusk and The Unanswered Question, in which two orchestras, one backstage and one on stage, weave a magic carpet of sounds, is unbelievable. The same may be said of the Third Symphony, where the simplicity of the approach and the usage of old hymn tunes result in a most convincing and impressive achievement.

The performances of these orchestral works by the Chamber Orchestra of students from the Juilliard Graduate School was not perfect, but very laudable in its sincerity. Credit goes to Edgar Schenkman, the conductor, and Theodore Bloomfield, who led the backstage section of the orchestra. The Sonata, played admirably by Shirley Mesmer, violin, and Alice Shapiro, piano, evokes the mood of the New England landscape and even uses folklore of this section of the country. The work has a drive and a dramatic tension which hold the listener's attention incessantly.

Mordecai Bauman, accompanied at the piano by Lucy Brown, then offered a cross-section of Ives' songs. With his colorful interpretation and exemplary diction, he succeeded in captivating the audience at almost every minute. The songs are always the perfect expression of the word. Some are lyric, such as the Christmas Carol; some are dramatic, like The Housatonic River at Stockbridge; some are humorous, as General William Booth Enters Heaven, but they all are most expressive and deeply exciting in their truthfulness and genuine musicianship. The String Quartet, with its movements called Discussions, Arguments and The Call of the Mountains, though programmatic in conception, is absolute music in construction. Played by an ensemble of graduates of the Juilliard School, it caught the audience's attention. The evening brought the exciting discovery of an important master. Let us hear more of Ives.

Modern Works for High Schools

The third concert of the festival was devoted to Contemporary Music for High Schools. In the execution of the extensive program the Orchestra and the Chorus of the High School for Music and Art shared, the former conducted by Alexander Richter, the chorus under the baton of Helen Clarke Moore. Of the orchestral offerings, Copland's Outdoor Overture and Gould's Folk Suite had been heard before.

New was Melody by Roy Harris, a work commissioned by Carl Fischer, Inc., for this program. The work is a study in melody, primarily for violins and woodwinds; the other instruments accompany. The first part has almost the style of a Bruckner slow movement, also sounding rather Wagnerian. The work is highly effective and was received with great applause. Welcome repeat performances were Paul Creston's Fantasy for piano and orchestra, with Betty Ann Hirschberg as soloist, and David Diamond's Concert Piece for orchestra, the latter impressive in its sincerity and craftsmanship.

Of the choral offerings, Norman Dello Joio's A Jubilant Song received its first performance, sung by the Senior Choral Ensemble with the composer at the piano. The music is eloquent and effective and shows a great familiarity with vocal writing. An interesting rhythmical pattern completed the attraction of this new addition to the

(Continued on page 23)

REHEARSAL FOR THE MEDIUM, new opera in English by Gian-Carlo Menotti, which had its premiere at Brander Matthews Theatre, Columbia University. Mr. Menotti, at right, is directing a scene between Leo Coleman as Toby the Mute, and Kathryn Oakes, who understudied the part of Monica, daughter of the Medium.

HENRY L. SCOTT IS BOX OFFICE NATURAL

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Turn to ✔ mark, page 26.

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LOS ANGELES

By RICHARD DRAKE SAUNDERS

Musical Courier Bureau
Hollywood, California

The Santa Monica Symphony Orchestra came to Los Angeles for two superbly played concerts in the Wilshire Ebell Theater on May 7 and 17 under the authoritative baton of Jacques Rachmilovich. The organization has dropped the word "civic" from its title, and is now an all-professional ensemble with a roster of fine players culled from the many superb instrumentalists otherwise occupied in the film and radio studios.

Rachmilovich has welded his instrumentalists into a responsive and sensitive whole. Tonal quality was exceptionally fine, while attacks were enjoyably firm and incisive. His interpretations were made with beautifully clear phraseology and a pervading emotional warmth that never was overdone but deftly sustained dramatic tension throughout.

Both events were all-Russian programs containing interesting novelties. Shura Cherkassky, piano soloist at the first concert, gave a superb reading of Tchaikovsky's Second (G Major) Piano Concerto with a tone that sang appealingly in the Andante and a virtuosity that sparkled intensely in the opening and closing movements. The violin and cello solos in the second movement were beautifully performed by Joachim Chassman and Maurice Amsterdam.

Khatchaturian Premiere

Of particular interest was the first performance in the Western Hemisphere of Khatchaturian's Masquerade Suite, from incidental music written for Lermontov's play. The music held a jaunty charm that won its listeners immediately in a Waltz that might have been penned by a modern Tchaikovsky, a delightful Mazurka and cheerfully dancy Galop. The haunting violin solo in the Nocturne was tenderly played by Concertmaster Joachim Chassman, and the Romance was appealingly pensive. The Suite was repeated at the second concert in response to numerous requests.

Prokofieff's cheery, engaging Summer Day Suite was given its first performance in the West, as was the lively Fete Populaire from Kabalevsky's Colas Breugnon. Symphonies at the events were the First (Winter Reveries) and Second (Little Russian) of Tchaikovsky which were given masterly interpretations.

Louis Kaufman, soloist at the second concert, gave a stunning reading of Khatchaturian's Violin Concerto. His tone was impeccable, and the work's formidable difficulties melted under his bow and fingers with the deceptive ease of complete technical mastery. The fast movements were electrifying in their vitality, and the Andante sang with exquisitely tender feeling.

Rubinstein Feted

Artur Rubinstein's concert of May 5 in the Philharmonic Auditorium was given in the grand manner to the tense enjoyment of a packed house. He began with a sterling reading of the Beethoven Waldstein Sonata and continued with a romantic exposition of Schumann's Kreisleriana and a lovely presentation of Chopin's B-flat minor Sonata. There were four pungent Szymanowski Mazurkas (from Op. 50) and Gershwin's sentimental Second Prelude. Rubinstein's own arrangement of Strauss' Dance of the Seven Veils was of orchestral richness to make a stirring conclusion.

Civic Light Opera Opens

The ninth annual season of the Civic Light Opera opened in the Philharmonic Auditorium May 3 with a magnificent presentation of Friml's The Vagabond King. General Director Edwin Lester maintained the organization's exceptional standards of production with staging of opulence on a movie set scale, enhanced with superb costumes. The composer appeared with piano in an entr'acte episode, playing a fantasy on his own themes with the orchestra conducted by Franz Steininger.

Dorothy Sarnoff was a lovely, rich-voiced Katherine, John Tyers was a suitably gallant Villon, Marguerite Piazza was a charming Huguette, Richard Reeves scored in the Archers Song, and Billy House provided the comedy. The chorus was excellent and the dances, devised by Aida Broadbent, were delightful. Adrian Awan deserves an orchid for his art direction.

Daughn-Locker Sings Rarities

Martha Daughn-Locker's concert in the Wilshire Ebell Theater on May 15 again displayed the attractive soprano's luscious voice, musicianly interpretations and facility in putting across a "different" program. Aria was Into the Desert Wild from Mrs. Beach's Jephthah's Daughter, which deserves more frequent hearings, and Dvorak's Gypsy Song Cycle was admirably delivered. An emphatic hit was scored by Polly Berman's dramatic Do You Know. A Mendelssohn group, songs by Chajes, Weinberg, Achron, and Milner, and folksong arrangements by McFeeters and Low completed an unhackneyed list. Curtis Stearns supplied well balanced accompaniments.

A Masked Pianist

A masked pianist, billed only as "Mr. X," played in the Wilshire Ebell Theater on May 13, with dim lights and modernistic background calculated to enhance a wierd effect. He displayed a prodigious technique and steely fingers that left the piano out of tune before he was halfway through his program. His performance of the Schumann Carnival lacked warmth, but there was power in the reading of Beethoven's Sonata, Op. 101 and a Liszt group, topped by Schönberg, Debussy, Shostakovich and Scheherazade, the French spelling.

Hollywood Jottings

Universal's forthcoming picture on an episode in Rimsky-Korsakov's life has had its title changed again. It is now back to its original cognomen of Shahrazad, after a long build-up as Fandango. The spelling of Shahrazad is that of the late Sir Richard Burton, the eminent authority on Arabia, and probably is more authentic than the customary Scheherazade, which follows the French spelling.

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At the annual board meeting, May 7, of the Southern California Symphony Assn., which sponsors the Philharmonic Orchestra of Los Angeles, Harvey S. Mudd, president of the organization for the past 12 years, resigned his office to be succeeded by Henry Duque. He remains as chairman of the board. Elected at the same time were vice-presidents Mrs. Cecil Frankel, Burney E. Newlin and Leigh Battson, and treasurer Ben R. Meyer.

•

Gastone Usigli, well known conductor and composer, has joined the staff of the Los Angeles Conservatory of Music. He will commute from his home in San Francisco. In addition he is again conducting the Bach Festival in Carmel, which resumes as an annual event after a wartime eclipse.

•

Jacques Rachmilovich, founder and musical director of the Santa Monica Symphony Orchestra, will conduct in Europe during the summer. He has been signed for a series of concerts in Italy with La Scala Orchestra in Milan, the Trieste Symphony, and the Augusteo and Santa Cecelia Symphonies in Rome.

The Santa Monica Symphony has announced five concerts for its coming season, and plans are being made for at least one opera as well, under the business management of Mrs. D. S. Rasco.

Cherkassky to Play in Bowl

Shura Cherkassky plays at the Hollywood Bowl concerts under Stokowski on July 18. On Aug. 16 he plays at the Grant Park concerts in Chicago under Malko. Warner Bros. has engaged him to dub for Bette Davis in the film Deception, playing the Beethoven "Appassionata" Sonata. On Oct. 10 he leaves for Europe for a six weeks' tour and on his return starts his American season in Worcester, Mass., in December. Both American and European tours have been arranged by Concert Management Albert Morini.

Mirovitch Scores in Spokane

SPOKANE, WASH.—Alfred Mirovitch, Russian pianist, drew a capacity house, with 100 seated on the stage, on April 12 in the final event of the Roy Goodman Greater Artists series. An all-Chopin program, including the Sonata in B flat minor, showed the technical prowess and interpretative skill of the pianist. A. G.

JOHN BROOKS McCORMACK with the late Edith W. Gaudenzi, his vocal teacher, in Maine in the summer of 1941. This summer the resumption of the Central City Festival in Colorado will find Mr. McCormack singing the role of Alfredo in some 12 performances of La Traviata, staged by Dr. Herbert Graf and conducted by Emil Cooper.

Ernst Knoch left June 1 for Laguna Beach, Calif., where he will spend the summer, and, as in several seasons previous, will coach Helen Traubel in her operatic roles for the 1946-47 schedule. Dr. Knoch will re-open his New York Studios on Labor Day.

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I See That

The tenth anniversary season of the Watergate Concerts in Washington, D. C., will be opened on June 16, with Dorothy Maynor soloist under the baton of Alexander Smallens, in the absence of the National Symphony's permanent conductor, Dr. Hans Kindler, touring as guest in Central and South America.

The Negro Civic Opera Guild of New York gave a successful first performance of a new production of La Traviata in English at Convention Hall, Asbury Park, N. J., on May 24. Josef Furgi was musical conductor. The production drew some 2,000.

Mary Bran, impresario of Los Angeles, became an American citizen on May 24. Witnesses were L. E. Behymer and Richard Drake Saunders, western representative for the Musical Courier. Miss Bran continues to maintain her office in the Salle Pleyel, Paris.

Elizabeth Kaboolian, soprano, sang at Carnegie Hall on April 28, when Senator Tobey spoke. On May 12 she appeared in Providence at the 400 Club. Miss Kaboolian recently sang Aida, Leonora in Il Trovatore and Santuzza in Cavalleria Rusticana in performances before the Verdi Club at the Plaza Hotel in New York.

Anna Xydis, Greek pianist, will be soloist under Dmitri Mitropoulos at Robin Hood Dell, Philadelphia, on July 2, playing the Rachmaninoff 3rd Concerto.

The Canadian-born soprano Jean Dickenson was guest soloist at the second concert of the 13th annual season of Summer Prom Concerts by the Toronto Philharmonic Orchestra. Fritz Mahler, making his second 1946 appearance in Varsity Arena, was again the guest conductor on the program.

Joseph Schuster, following a cello recital at the American Embassy, in Buenos Aires, was guest of honor at a reception given by the American Chargé d'Affaires, John M. Cabot.

Louis Kaufman, violinist, was scheduled for his first appearance with the Orquesta Sinfonica de Mexico, Carlos Chavez conducting, the last week in May.

Minuetta Borek, composer and pianist, played her New York Suite in the CBS Canadian Composers Series over the Trans-Canada network recently.

Ernesto Lecuona, upon completion of his first score for 20th Century-Fox, Carnival in Costa Rica, was signed to compose two more pictures. The composer, a Cultural Attache to the Cuban Embassy in Washington, will make New York his permanent residence and has bought a home in Jackson Heights.

Florence Mercur on May 20 closed a New England tour in Springfield, Vt., with two performances under the sponsorship of the Rotary Club. This tour was preceded by one of the South and Pennsylvania.

M. Wood Hill has composed the music for Edwin Strawbridge's dance play Pinocchio.

Margaret Walters has returned from a vacation in Mexico.

Bernice Frost lectured on piano pedagogy at the National Catholic Music Educators Association meeting, and at St. Clare College and Alverno College of Music, all in Milwaukee; and at St. Albertus College of Music, Racine, Wis.

Rosalyn Tureck, pianist, will give a week of Bach lectures and recitals, June 24 through 29, at the University of Georgia, Athens, Ga. Miss Tureck has been granted a year's leave of absence from her faculty post on the Juilliard School of Music to enable her to fulfill her concert schedule.

August Maekelberghe gave an organ recital at the Church of the Messiah, Detroit, on May 14, assisted by the choir. The program included Mr. Maekelberghe's own composition, Let All Mortal Flesh.

Jascha Horenstein has gone to Buenos Aires to make his first appearance there conducting a Beethoven Festival on June 16, 23 and 30 with Claudio Arrau, soloist, featuring the Third, Fifth and Seventh Symphonies and the five piano concertos.

Joseph Szigeti, violinist, with Mrs. Szigeti, left on May 22 by plane for concert tours of England, France and Switzerland.

Rollins College, Winter Park, Fla., was the first and is still the only college to give two complete scholarships to high winners of the National Guild High School Diploma, according to Walter Charmbury of the faculty. The scholarships include all tuition in the course leading to a B.M. Mr. Charmbury conducted graduation concerts and returned to New York and Boston in time to judge for the National Guild Auditions in June.

Jacques de Menasce, composer-pianist, was guest artist on May 16 in the lecture-recitals directed by Dr. Felix Guenther at State Teachers College, New Haven, Conn. Mr. de Menasce's Perpetuum Mobile will be introduced this summer in South America by Gyorgy Sandor, pianist.

Myra Hess, pianist, returns to America in October for a limited tour under the management of Annie Friedberg.

George Chavchavadze, Russian pianist, will be back in the United States after the first of 1947, following appearances in Mexico and South America. He precedes his return with a series of recitals in Paris.

W. Colston Leigh has signed contracts with Hilde Reggiani and Bruno Landi, soprano and tenor of the Metropolitan Opera.

Kurt Baum, tenor of the Metropolitan Opera, goes to Brazil on Aug. 1 to appear at the National Opera in Aida, Forza del Destino, Trovatore, Andre Chenier, Ballo in Maschera and other roles.

Artur Rubinstein and Mrs. Rubinstein became American citizens on May 1.

Lt. Irving R. Weschler and Winston R. Cornell conducted classes in Discovering Great Music in the Lounge of the Service Club at Fort Richardson, Alaska. Lt. Weschler is the son of Prof. Angela Weschler.

Charlotte Boerner, who sang the role of Yaroslavna in Prince Igor at the San Francisco War Memorial Opera House on May 12, has been re-engaged for the part next season.

Siegfried Landau is instructor of the music appreciation group of the Jewish Community House of Bensonhurst, L. I.

Henry L. Scott, originator of Concert Humor, announces a return recital at Carnegie Hall on Sept. 28 under auspices of the Aeolian company, the third time the company has presented him in New York.

Elvira Helal, soprano of the Chicago Civic Opera, was soloist with the Orpheus Club of Passaic, N. J., May 9.

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—Claudia Cassidy in Chicago Tribune

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—James Gray in St. Paul Pioneer Press

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—Len G. Shaw in Detroit Free Press

"Miss Smith sings dramatically and acts more dramatically than she sings. Her characterization is as sharp with sex as was Leonore Ulrich's in Charles McArthur's scoreless Carmen, which was titled Lulu Belle."
—Ashton Stevens in Chicago Herald-American

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CHICAGO "Met's" Visit Is Highlight

By ELSA BOROWSKI

CHICAGO.—The Metropolitan Opera Association's one-week season at the Opera House was the highlight of the last fortnight—dimout notwithstanding. There were, of course, certain inconveniences to surmount in a full scale invasion of Chicago enshrouded in gloom, but, thanks to the resource of the management, electric power was supplied by the Diesel engines of a boat moored in the river behind the Opera House, in sufficient quantities to permit the performances to be set forth. The major excitement was provided the day before the season began when the boat broke loose and went on a rampage down the river, damaging one of the city's bridges and some of the cement water front, but, once brought under control, it remained tractable for the duration of the week.

Apart from the fact that the foyers were almost completely unlighted opening night, giving a spectral effect to the occasion, and a blown fuse behind stage held up one performance for 20 minutes, by the second night everything proceeded normally. To be sure, the makeshift stage lighting showed up many a crack and seam in the much-used scenery, but as the circumstances prevented the use of our elaborate light switchboard, most people took that into consideration and preferred to concentrate on the music, as well they might have done, and there were offered some performances of exceptional worth.

The repertoire of the week comprised Tannhaeuser, with Busch conducting, Traviata, with Sodero, La Gioconda, with Cooper, The Magic Flute, with Walter, Die Walkuere, with Breisach, Rosenkavalier, with Szell, and Il Ballo in Maschera with Walter. Fine singing was in abundance, particularly notable being that of Helen Traubel, Torsten Ralf and Astrid Varnay in the Wagner performances, Zinka Milanov, Jan Peerce, Licia Albanese, Robert Merrill, Leonard Warren, Margaret Harshaw, in the Italian repertoire, and Risé Stevens, Irene Jessner, Eleanor Steber and Emanuel List in Rosenkavalier. Nor should Ezio Pinza's Sarastro in The Magic Flute remained unmentioned.

Grant Park Announcements

An eight-week season of open air orchestral concerts at Grant Park has been announced by Walter L. Larsen, managing director. Presented by the Chicago Park District on the lakefront, the season will get underway June 26, with four performances a week, introducing a number of conductors and a large assortment of soloists. Two symphony concerts a week will be conducted by Nicolai Malko, well known Russian conductor, and the Saturday and Sunday "pops" and feature concerts will be directed by Robert Stolz, Franco Autori, Izler Solomon, Paul Breisach, Antal Dorati, Edwin McArthur and Daniel Saidenberg.

Soloists will include Robert Merrill, Israel Baker, Jane Pabst, Virginia MacWatters, Thomas Hayward, Muriel Neinken, Carole Stafford, Ruggiero Ricci, Mario Lanza, Frances Yeend, Eddie Katz, Ingrid Hallberg, Robert Weede, Jesus Sanroma, Virginia Marsh, Carol Smith, George Tozzi, Margaret Evans, Dorothy Kay, Vivian Della Chiesa, Ramon Vinay, Irving Ilmer, Hasmick Nazarian, Dorothy Maynor, Nan Merriman, Esther Glazer, Robert McFerrin, Edna Phillips, John Brownlee, Edward Kane, Adelaide Abbott, Lucielle Browning, Gertrude Ribla, Patricia Travers, Eugene Conley, Dorothy Sarnoff, Eugene Conley, Shura Cherkassky and Helen Traubel. The final week also will see a performance of Cavalleria Rusticana, conducted by William Fantozzi, with Virginia Parker, Lois Gentile, William Conroy, Algerd Braziz, Vera Jeske and 75 members of the Opera Guild as members of the cast.

RUDOLPH GANZ, eminent pianist, conductor, composer and pedagogue, recently has been appointed conductor of the Grand Rapids Symphony Orchestra. In addition to the seven concerts scheduled by this organization for next season in Grand Rapids, Mich., Mr. Ganz will continue to conduct his Children's and Young People's Concerts that have become an integral part of the New York Philharmonic, the Chicago Symphony and San Francisco Symphony Orchestras' seasons, as well as pursuing the diverse careers of pianist and teacher. (Photo by Rudy Luciano, Bataan Magazine.)

Sylvia Tross in Debut Recital

Sylvia Tross, soprano, a product of the Erma Rounds vocal studio, gave a début recital at Kimball Hall, May 14, that showed promise. With further study the voice should develop into a full-blown coloratura, as the upper register is clear and sweet and of a weight best suited to fioratura. An unusually discriminating taste was shown in the program which included works by Bach, Mozart, Haydn, Messager (Madame Chrysenthème), Foch, Koechlin, Liadoff, Moussorgsky, Puccini, etc., etc. Edgar Nelson supplied accompaniments of more than ordinary value.

Piano Symphony Orchestras' Concert

Antoinette Rich directed the All Girls, the Youth and the Grand Ladies Piano Symphony Orchestras at a concert given at Orchestra Hall, May 17. Soloists were Diane Pettenon, soprano, Florence DeMuri, Julius Robinson and Amo Cappelli, pianists.

University of Chicago Honors Schoenberg

A concert in tribute to Arnold Schoenberg, celebrated contemporary composer who is visiting professor during May at the University of Chicago, was given at Mandell Hall by the Pro Arte Quartet, assisted by Lorna Freedman, violist, and Arnold Kvam, cellist. The program comprised Schoenberg's Third String Quartet, his Verklaerte Nacht, in the original version for string sextet, and Five Pieces for String Quartet, by Anton von Webern, one of Schoenberg's most distinguished pupils.

At the downtown College of the University of Chicago, Felix Borowski, well known composer and critic, gave a lecture May 8, at Kimball Hall, on Style in Romantic Music, as part of the current series treating with aspects of style in chamber music. The Chicago Symphony Quartet played Schumann's F major

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quartet and that by Mendelssohn in D major.

Max Wald's Young Composers' Concert

A concert of exceptional interest was given at the Chicago Musical College May 14, by members of the composition class of Max Wald, chairman of the theory department. An orchestra of 35, largely drawn from the Chicago Musical College Orchestra, and the College Chorus assisted in the program of original compositions which showed considerable creative talent and developed mastery of craftsmanship. The works performed were Missa Pro Defunctis, by George Ruffin Marshall, conducted by the composer; Lyric Poem for Strings, by Barbara Horner, conducted by Robert Dvorak; Songs for Tenor and Orchestra, by Janice Johnson, with Maurice Cooper as soloist and Robert Dvorak, conductor; Passacaglia for Orchestra, by William A. Schroeder, conducted by the composer; Preludes for Piano, by Glenn Paxton, played by the composer; Suite for Orchestra, by Bryan Dority, conducted by Robert Dvorak, and Finale from The Prophet for baritone, chorus and orchestra, by Robert Dvorak, with Reinhold Schmidt as soloist.

Roosevelt College Sponsors Folk Festival

The fourth annual Folk Festival at Orchestra Hall, May 11, under the direction of Joseph Creanza, was sponsored by the Roosevelt College School of Music. The original date, May 3, was cancelled because of the dimout, so several of the groups which had journeyed to Chicago from distant parts of the country were obliged to depart before a second date could be set. There were represented on the program, however, a generous measure of nationalities, in colorful costume, who demonstrated with infectious charm their various indigenous folk dances and music, to the delight of a large audience. Starting off with American square dances, Lithuanian, Czechoslovakian, Mexican, Philippino, French (this group was supplied by Roosevelt College), Spanish, Irish, German, Polish, Negro and Scottish examples were set forth, with Mr. Creanza delivering a number of interesting comments.

Fausto Cleva in Europe

Fausto Cleva, general artistic director of the Chicago Opera, is abroad in search of likely material for next season's opera in Chicago. Having spent a few days in Paris where he conferred with officials of the Paris Opera, he is now in Milan, where he was present at the reopening of the La Scala Opera House at a performance conducted by Arturo Toscanini.

Oswald Jonas Lectures on Schenker

The Roosevelt College School of Music announces a series of four lectures to be given by Oswald Jonas, professor of musical theory, on the great Austrian theorist Heinrich Schenker and his principles. The course entitled, New Paths to the Understanding of Music, will treat first with Theory and Practice (July 10), followed by the Association (July 8), the Concept of Tonality—Space and Time (July 15), and the Problem of Form in Music (July 22). Dr. Jonas, himself a pupil and disciple of Schenker, is eminently fitted to introduce Schenker's fruitful theories as he had not only a long personal association with him but has written extensively on the man who undoubtedly was one of the most original thinkers of our time.

Eunice Steen Lamont Studio Notes

Eunice Steen Lamont presented pupils in recital at her studio in the Lyon and Healy Bldg., April 28. Recent professional activities of other students comprise: Marion Carlson, soprano, appeared as soloist in the Seven Last Words, by Dubois, at the Gustavus Adolphus Church and contributed to programs given for the Helping Hand Society in Roseland and at the installation of the Amarguth Lodge of the Eastern Star at the La Salle Hotel; Alma Primrose, mezzo-soprano, sang at the following banquets at the Stevens Hotel—the Valedictory Banquet and reception in honor of Brig. General J. E. Borzynski, for the American Road Builders and the American Construction Engineers. Elizabeth Carr, soprano, entertained the Rotary Club, April 18, and was soloist in the Seven Last Words on Good Friday. Olive Higgins, mezzo, has been engaged as soloist at the Christian Science Church in Lake Forest, Ill. Dolores Frazzini, soprano, continues her activities in the various service men centers in this territory.

Reinhold Schmidt's Concert Activities

Reinhold Schmidt, baritone, who has made an enviable position for himself in the concert and radio fields, fulfilled important engagements during May. He appeared as soloist in Verdi's Requiem in a performance given at Kansas University, Lawrence, Kan., May 5, under Dean Swarthout; in Brahms' German Requiem at Cornell College, Mt. Vernon, Ia., May 11, with Hans Lange as conductor; was soloist at Orchestra Hall, Chicago, May 19, at a concert given by the combined German Singing Societies; and appeared with the Lyrians Woman's Chorus, May 26, in Oak Park, Ill. An interesting item of radio news is Mr. Schmidt's engagement as baritone soloist on the Sigmund Romberg program which will be broadcast from Hollywood, for thirteen weeks beginning June 11. This spot is a summer replacement of the regular Red Skelton hour.

Sukman to Broadcast Khatchaturian Concerto

Harry Sukman, whose piano recital at Orchestra Hall earlier in the season evoked much enthusiastic comment, will broadcast the Khatchaturian concerto, June 18, with the Chicago Philharmonic Orchestra, over station WGN at 8:30 P.M. central daylight saving time. Henry Weber will conduct.

Sonia Sharnova at Arts Club

Sonia Sharnova, contralto, appeared at the Arts Club, May 3, at the musicale given by the professional musician members. Mme. Sharnova's fine musicianship and taste were disclosed to advantage in five songs from Schubert's Die Winterreise and works by Loewe, Wolf and Strauss. Fritzi Jeanne Siebach was the expert accompanist.

Rosalind Grob on Tour

Rosalind Grob, soprano, continues to fill engagements despite the lateness of the season. She appeared in Pergolesi's La Serva Padrona at Fayette, Ia., May 17, and at Galesburg, Ill., May 18. She gave a recital at the Westward Ho Country Club, Chicago, May 21.

Winifred Heckman Tour Correction

Winifred Heckman, contralto, will go on tour next fall under the management of Red Path Concerts and not, as was erroneously stated in the May 1 issue, under the management of Howard R. Will.

Chopin Inter-American Piano Contest Postponed

The semi-finals and finals of the Inter-American Chopin Piano Contest have been postponed until next Oct. 19 and 21. Competitors from the eastern, mid-western and western states and Canada will be adjudged in Chicago by a jury of distinguished pianists.

Czerwonky Presents Chamber Concert

Richard Czerwonky, conductor, assisted by the De Paul University Choir, directed by Arthur G. Becker, presented an evening of chamber music at the Little Theatre in the De Paul University Bldg., May 10. Works performed were Beethoven's Clarinet Trio in B flat, Haydn's String Quartet in D minor, In Praise of Music, for chorus, soloists and instrumental ensemble, by Hindemith, and Saint-Saens' Trumpet Septet. Participating were Paul Post, Laddy Junkunc, Raymond Niwa, Louis Trasca, Lorraine Brzuskiewicz, Barbara Jackson, Thomas Pettigrew, George Olisar, Isadore Kesselman, Lorado Thordarson, George Hurst, Eugene Hopkins, Helen Gitlitz, Rose Therese Schneider, Herman Goodman, and members of the chorus.

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"Pop" Concerts

(*Continued from page 9*)

O'Connell, Sanroma, Heidt

The festive Carneval Overture of Dvorak set the mood of the May 21 Carnegie "Pop" concert, with Charles O'Connell conducting and Sanroma, pianist, and Winifred Heidt, contralto, as soloists. O'Connell immersed himself thoroughly in the music and seemed to enjoy cajoling the orchestra. His efforts were rewarded with spirited playing. Mr. Sanroma's version of Weber's Concertstueck was artistically done and heartily applauded. Eyeful, personality-plus Miss Heidt first sang two numbers with the orchestra. Her vocal and interpretative skill were then demonstrated in the Neapolitan folk song, Ohie Mene Che, and Daniel Wolf's Iris. James Quillian capably accompanied Miss Heidt at the piano in the last two numbers.

A. A. R.

Novotna, Thompson, Autori

The highlight of the Pop concert on May 22, conducted by Franco Autori, was the appearance of the glamorous Metropolitan Opera star, Jarmila Novotna, in a group of arias from Russalka, Madame Butterfly and Dvorak's Songs my Mother taught Me. With her charm, persuasive stage manner and splendid vocal delivery, she entranced the audience, which did not let her go until she had added an excerpt from Apple Blossoms as an encore. The other soloists were Hugh Thompson, baritone, also of the Metropolitan Opera, who gained great applause for his offerings, and Leopold Rybb, violinist, heard in Glazounow's Concerto. The orchestral numbers, all well received, covered a wide range of symphonic music and operatic excerpts.

H. W. L.

Fendler, Vardi, Kolessa, Resnik

The Carnegie Hall Pop Concert on May 23 under Edvard Fendler's able baton presented three soloists: the violist Emanuel Vardi, who played with immaculate technic and great musicality Allesandro Rolla's Concerto for Viola and Orchestra, a work in which this pupil of Paganini had heaped difficulties with tuneful melodic ideas. Lubka Kolessa, Polish pianist, gave an impressive interpretation of Schumann's Piano Concerto, received with great enthusiasm. In the last part of the concert Regina Resnik, from the Metropolitan Opera, offered arias by Mascagni, Puccini, closing with the Vilia Valse by Lehar. Soloists and orchestral offerings were received with appreciation by the audience.

H. W. L.

Kirsten, Merrill, Nero

At the Carnegie Pop concert May 24, a prolonged and spontaneous ovation seldom witnessed in the concert hall greeted Dorothy Kirsten, soprano, and Robert Merrill, baritone, both young artists of the Metropolitan Opera. The great beauty and flexibility of Miss Kirsten's vocal gifts were climaxed in Ah, Fors' e lui from Verdi's La Traviata, The soprano's opening number was Mi Chiamano Mimi from La Boheme and an effective interpretation of Landon Ronald's Southern Song. A highlight of the evening was the duet from the same opera sung by Miss Kirsten and Mr. Merrill. The duo encored with Victor Herbert's Sweethearts, with piano accompaniment. So insistent was the applause, the artists sang part of the number again.

Mr. Merrill's dynamic, resonant voice was heard to best advantage in Deh, vieni a la finestra from Mozart's Don Giovanni. Other numbers were the Vision Fugitive from Massenet's Herodiade, the Toreador Song from Bizet's Carmen, and Leoncavallo's Mattinata.

Paul Nero, violinist, played his own "Hot Jazz" Concerto with the orchestra under David Broekman. Undoubtedly the young violinist is talented and displayed considerable technique. When his musical values are more defined, Mr. Nero will undoubtedly create something of worth, as his style is a blend of more conventional concerto forms with modern harmonies and "hot jazz" ingredients.

The orchestral program opened with William Schuman's Side Show, and was high-lighted with William Grant Still's fine Afro-American Symphony. As a whole Mr. Broekman's tempi was inclined to be slow-paced, although Bizet's ballet suite La Jolie Fille de Perth was delightfully conceived.

W. A. T.

Other Programs

An all American program was given at the current season's last concert of the National Orchestral Association at Carnegie Hall on May 20, Leon Barzin conducting. With one exception the works received their first performance. The evening started promisingly with the Overture "Jubilation" which composer Robert Ward had written while in service during the Leyte and Okinawa campaigns. This work and the following Adagio and Allegro by the same composer are pieces of great effect and remarkable imagination. The overture rises to a great climactic effect, is interesting in its rhythmic pattern and splendidly orchestrated; the adagio has a fine lyric quality; the allegro again recaptures the pulsating colorful drive of the overture. The composer acknowledged the great applause from his box.

George Kleinsinger's Fantasy for violin and orchestra is effective, but highly derivative music. As played by Jakob Krachmalnik with great devotion, the work proved to be effective violin material, though reminiscences from many sources came to one's mind. The composer took a bow on stage. For technical reasons a capella works of the CIO Chorus had to be omitted. In their stead the Jubilation Overture was repeated.

The concert closed with the first performance of Lazare Saminsky's Requiem for chorus, soli and orchestra, commissioned by the Alice Ditson Fund of Columbia University. The work, dedicated "to the memory of a wondrous soul," the composer's wife, who passed away one year ago, employs the traditional text but also three poems by Emily Dickinson and Mrs. Saminsky. It is music written with knowledge and sincerity. The whole evening was a great success for Mr. Barzin and his orchestra. They can be proud of this year's achievements.

H. W. L.

Shaw Leads Novelties

Robert Shaw and his Collegiate Chorale held their Sponsor's Concert on May 14 at the City Center. A sold-out house listened with deep interest and delight to a program which in itself was a masterpiece. The first rather short half, built like a symphony, started with the stirring Kyrie and Stabat Mater for chorus and orchestra by Schubert. Both works were never heard here before and in the production of the Chorale made a deep impression upon the audience. Followed the scherzo: Francis Poulenc's delightful children's songs, Petites Voix, for fifteen women's voices. The rendition accorded to these little masterpieces was delicious, with faultless diction, intonation and charm. The lyric finale: The Litanies à la Vierge Noire, Notre Dame de Roc-Amadour, also by Poulenc, closed the first part. Instead of the accompanying organ an orchestral version provided by Louise Talma was used for technical reasons, a change which proved effective.

After intermission came the world premiere of Paul Hindemith's latest choral work, When Lilacs Last in the Dooryard Bloom'd. The composition, which in the composer's own words is "A requiem for those we love," is based on the poem of Walt Whitman and was eagerly anticipated. With Mona Paulee and George Burnson as soloists, the performance was a deeply moving experience and brought an ovation. It would be presumptuous to pass final judgment about a work of this kind after a first hearing. There are passages of stirring beauty, such as the Death Carol, the March, or the lyric chorus, "Sea-winds blown from the east and west." Neither is there any doubt of the superb craftsmanship in this

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score. The double-fugue, "With the fresh, sweet herbage under foot," which the chorus sang with persuasive transparency, is one of the many examples of this.

The Prelude to the work mounts like the spires of a Gothic cathedral, with the grandeur of a Bach organ-prelude, and the orchestral-interludes which link the choral and solo sections, have a dramatic impact which is deeply exciting. The battle music with "Taps" just before the lyric epilogue is a moving tribute to those who lost their lives in the war. Whether the music always fits the spirit of Whitman's words, whether it is not sometimes too formalistic and too little emotional in the sense of the poet's conception are other questions, But Hindemith's work seems one of the great and important musical contributions of our time. Much credit goes to Shaw, the Choral, the unflagging soloists faced with a tremendously difficult task and the orchestra, which followed the inspired leadership with great attention. H. W. L.

Dessoff and Bennington Choirs Heard

A concert of the highest interest by the Dessoff Choirs and the Bennington College Chorus, under Paul Boepple, presented rare pre-Bach music at Town Hall on May 6. String players from the Bennington College Orchestra and Carol Greenfield, harpsichordist, assisted. The music heard was by Hassler, Palestrina, Purcell, Schein, Handel, Couperin, and Jacobus Gallus, some works being in arrangements by Mr. Boepple and heard for the first time in this city. The voices were fresh and well modulated, the choral and solo contributions beautifully shaded and dynamically contrasted. Special praise must go also to the instrumentalists. Mr. Boepple fills a place of value in his recreation of music of older eras. Proceeds of the concert went to the Bennington Scholarship Fund. R. M. K.

Branscombe Choral Appears

For its twelfth annual spring concert at Town Hall on May 7, the Branscombe Choral, lead by Gena Branscombe, offered arrangements of works by R. Strauss, Wagner, Lachner, Grieg, Koechlin, Debussy, Gounod, Ravel, Stringham, Daniels, Woodman, Davis, Haubiel, Wolf and Branscombe. Among the interesting first performances were Miss Branscombe's arrangements of Grieg's Midsummer Eve, Debussy's Ballad of the Women of Paris and Haubiel's Festival. As usual, fascinating varieties of tonal textures and excellent balance were managed under the expert direction of Miss Branscombe and the large audience demanded a repetition of some works. The choral was assisted by Ruth Freeman, flutist, Margaret Ross, harpist, James A. Hager, timpanist and Louise McDowell Winckler, organist. Marcel Hubert, cellist, accompanied by Arpad Sandor, was the able guest soloist. R. K.

Ancient Music Revived

Suzanne Bloch and associate artists gave a program of archaic music, with instruments of the period at Times Hall on May 9. While the re-creation of this faint music may seem ineffective to some in these positive days, this event held such charm as to cast a quite surprising spell on ears presumably too calloused to react to delicate and subtle nuances. Miss Bloch's singing of old airs, self-accompanied on the lute and including the charmingly naive French folksong about St. Nicholas had a fascination such as that of discovering a world so old as to seem new. Her numbers on the virginal and those of Edith Weiss-Mann on the harpsichord were the next most interesting instrumental groups, though the various recorders (soprano, tenor, alto and bass) also afforded a refreshing sensation in the unusual quality of their tones. In a concerted group, in addition to the instruments already noted, there were also heard viol and viola da gamba. T. P.

American Chamber Ensemble

The second concert by the American Chamber Ensemble was presented at Town Hall, May 11, under the direction of Harold Kohon. The program included several first performances—Lament, by Eda Rapoport, a difficult chromatic composition which requires more than a single hearing to weigh fairly; Suite for String Orchestra, by Johan Franco, which though constructed on a more familiar scale form, also would profit by more frequent playing; Divertimento, by Jean Miller, which the chamber ensemble played eloquently and which consequently sounded less "straining for effects" than the first two mentioned.

Also programmed were the Concerto Grosso, by Francesco Gemininani; Concerto for Flute and String Orchestra, by Norman Dello Joio; and the Roumanian Folk Dances, by Béla Bartók.

The work of the Chamber Ensemble is a valuable addition to the musicology and repertory research of the concert field. With more time for preparation of the difficult scores selected, the group could be outstanding. At present, they can be commended for exceptional musicianship, distinguished technical skill, rich, resonant tone and intellectual clarity in style. Especial mention be made of the facile, limpid playing of the solo flutist, Ruth Freeman, in the Dello Joio work. And especial praise should go to conductor Kohon for his skill, initiative and courage. R. K.

John Marcellos in Vocal Works

John Marcellos, basso, gave a song recital at Town Hall, on Sunday afternoon, May 12. Impressively tall and grave, possessing an austere, deep voice that could be released to heroic proportions or spun to an exquisite thread of sound, he proceeded from one classic to another with a culminatingly piled-up, consciously serious climax. Beethoven was followed by Scarlatti, he by several of his contemporaries, then by composers from Mozart to Gounod. The recitalist's copious gesticulation, seemed the result of genuine, uninhibited feeling. His excellent accompanist was Emilio Roxas. T. P.

Pia Igy Sings with Chorus

Pia Igy, Roumanian opera star, appeared as soloist in a benefit concert for the Greek War Relief Association, at Town Hall, May 13, assisted by a massed chorus of 500 drawn from the choirs of the Greek and Roumanian Orthodox Churches under the able direction of N. Vamasescu. The first portion of the program offered National Anthems and sacred numbers sung by the chorus. The remainder of the evening was devoted to songs and arias selected by Mme. Igy, who began with 16th century classic airs and continued with a varied list of Lieder, French and other European compositions. The final group featured interesting Balkan music, including Doina Romaneasca by Vamasescu.

Mme. Igy, who is not a stranger to audiences of the Metropolitan area, disclosed a delightful stage personality and charmed her hearers with her vivacity and musicianly assurance. She has an individualistic style of interpretation and vocal production that is particularly effective in arias and in songs deriving from folk-tune or ballad. R. K.

Edna Ryrie in U. S. List

A recital of American art songs was given by Edna Ryrie, mezzo-soprano at Times Hall on May 14. Composers listed were Richard Hageman, Mary Turner Salter, John A. Carpenter, Henry Hadley, Julia E. Fox, Horatio Parker, Miss Ryrie, Bainbridge Crist, Charles Wakefield Cadman, May H. Brahe, Fay Foster, Mrs. H. H. A. Beach, Deems Taylor, Gladys Rich, Karolyn Wells Bassett. Accompaniments were by Lorus Hand. An encore was a victory song composed by the singer in collaboration with a professor of education. The idea of the program was interesting, but better balance could have been achieved and more depth of interpretation. B. G.

John Harms Chorus Gives Creation

The John Harms Chorus of New York presented Haydn's The Creation at Town Hall on May 14, with John Harms capably conducting. Assisting artists were Iona Harms, soprano, Dorothy Weaver, contralto, William Hain, tenor, John Percival, bass, with Andrew Tietjen at the organ and Milton Kaye at the piano. Despite inclement weather an audience of good size was in attendance. The choral work of the evening had its usual outstanding merit, both in the more quiet passages where excellent shading

(*Continued on page 26*)

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SOME 1946 PRIZES FOR COMPOSERS

(Continued from page 8)

2 minutes duration. Entrants must be citizens and residents of the U.S., Canada or of any Central American republic. An entry fee of $2 is asked; manuscripts must be mailed not earlier than October 1 nor later than the 15th. Requests for information should be mailed to the Chicago Musical College, 64 E. Van Buren St., Chicago 5, Ill.

For Anthems and Songs

These are competitions in certain specified fields of composition. Every other year the American Guild of organists gives a prize of $100 (offered by the H. W. Gray Co., Inc.) to the composer of the best anthem to an English text submitted by any musician residing in the U.S. or Canada. Applications must be submitted to the American Guild of Organists, 630 5th Avenue, N. Y. C. 20, not later than January 1, 1947. Monmouth College in Illinois supervises the J. B. Herbert Memorial Psalm Tune Competition, the annual deadline of which is March 1. Winning works are performed by the college choir, and the prize is $100. Open to all composers, inquiries should be addressed to Thomas Hamilton, Monmouth College, Ill.

Band and Choral Works

The Columbia University Band offers annually, beginning this year, a first prize of $100 and two honorable mentions to composers of original band compositions. The music may be in any form including works of more than one movement, except that of quick-step military march. This contest closes on November 1, 1946. Manuscripts and requests for information should be addressed to Dr. Harwood Simmons, 601 Journalism Building, Columbia University, N. Y. C. 27.

Another university prize is that offered by the James Millikin University Laboratory Choir. A prize of $25 and a public concert is awarded to the best submitted choral composition in a 20th century idiom, and there are strong possibilities of publication. The annual deadline date is September 15. Address inquiries to Carl Van Buskirk, Millikin Conservatory, Decatur, Ill.

Notice has been received of several contests and commissions which promise to become annual events. The Dallas Symphony announces that the orchestra each year will spend $1,000 for the commission of a new symphonic composition. . . . The Violin Teachers Guild states that its second annual contest took place on June 1. It has been the Guild's aim to encourage interest in the violin, viola, and cello. Inquiries about future contests and programs should be made to Albert Troemel, 336 E. 71st St., N. Y. C. . . . The Cuban American Music Group recently announced the winner of its competition for a scholarship in advanced composition this summer at the Berkshire Music Center. Julian Orbon was the successful applicant. . . . A new Aug. 31 deadline has been announced for Chicago's State Street Musical Competition. A $1,000 Victory Bond will be awarded "to the Chicagoland composer who best expresses in some musical form the color, drama and history of State Street." The competition is limited to composers living in Chicago and suburbs. Entry blanks and rules may be obtained from the Chicago Business Men's Orchestra, 59 E. Monroe St., Chicago, Ill.

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Austin Songs Widely Programmed

Songs by Grace Leadenham Austin were programmed by Helen Autier, soprano, in a concert of the National Association for American Composers and Conductors. The songs were The Moon is Distant from the Sea, The Magic Hour, A Baby's Eyes, Through Cloistered Walk, Garden of Sweet Romance, and Revelation. Annjo Sinayell, violinist, furnished obbligatos and the composer was at the piano. Norah Trangmar, mezzo-soprano, in her April recital at Carnegie Chamber Music Hall, included The Moon is Distant from the Sea. Another Austin song, The Soul Undaunted, was presented by Robertina Robertson, contralto, before the National Opera Club (Baroness von Klenner, president) at the Waldorf-Astoria on May 9. On April 8, the Bel Canto Choral Club of Newburgh (Adah Mase Curran, director) repeated from last season Miss Austin's The Old White Goose, dedicated to this club.

JOHAN FRANCO's Three Children's Songs were given first performance on May 5 at State College, Raleigh, N. C., and on May 7 at St. Mary's School in that city. The songs are Mice, The Moon's the North Wind's Cookie, and Prayer. They were sung by St. Mary's Glee Club under Geraldine Cate, at whose request they were written while the composer was stationed at Pope Field, N. C. (Photo by William Kahn.)

Salzedo Harp Colony to Reopen

Carlos Salzedo and Marjorie Call Salzedo, co-directors of the Summer Harp Colony of America, in Camden, Me., will reopen their summer sessions on June 10. Besides harp instruction, Mr. and Mrs. Salzedo have special classes for the training of orchestral harpists; several of their advanced students are scheduled to appear in joint recitals in and around Camden.

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NEW U. S. SCORES

(*Continued from page 15*)

choral repertoire, received with great applause. Other choral compositions by Randall Thompson, William Schuman and Samuel Barber completed the bill.

H. W. L.

Menotti Opera Premiered

The Medium, Gian Carlo Menotti's two-act score, commissioned by the Alice M. Ditson Fund, was produced on May 8 at Brander Matthews Hall with the assistance of a Fund grant from the Columbia Theatre Associates, as part of the festival. It introduced a peculiarly moving work held to intense emotional effects by dramatic use of mood contrasts, climactic rises, suspensions and sudden drops which vitalized the sombre story and lent terrific impact to the delivery of the colorful music. The two-act tragedy, for which the composer also wrote the text, centers around the figure of Madame Flora, the medium, beneath whose stodgy, pseudo-reputable exterior seethes a fury of frightful slum memories coupled with a cruel, almost fiendish temper. As the medium cheats the piteous, desolate, bereaved people who believe with desperate devotion in her trances, ectoplasm exhibitions and spirit-voices, she employs as concealed assistants her young daughter and a mute, a gypsy waif picked up from a rubbish heap in the stews of the city.

The period of the play might be any time since the re-birth of spiritualism. It could be late Victorian or post-1918. The scene is a dull flat in Budapest, up one flight from the street, with an atmosphere of drab respectability, which in some way manages to intensify the suspense and terror with a placid aspect, unaffected by mediumistic accessories of floating veils, curtained cabinet and the secret panel above the cold fireplace.

Menotti's music clothed the words of the libretto with subtle and incandescent orchestral tone. His characters lived and moved and passed their little hour on stage with an utterly absorbing effect. The always arresting music of the score seemed to flow and ebb with the action and is completely integrated with word and gesture of the characters. It is most powerful in effect because so interwoven with the whole, even including the setting, the impressionistic costumes, the unusual lighting and the text.

Some High Points

Some of the notable moments in the score were the opening of the first scene when the feeling of flutter in the music set spooky wings afloat in the untidy room; the lovely folk-tune, Oh, Black Swan, sung with shimmering clarity of voice and diction by Evelyn Heller in the part of Monica; the mother's tale of the garden, the pool and the little lost child exquisitely rendered by young Beverly Dame; the haunting Waltz song of Monica at the beginning of Act II and the touching duet, between mute Toby and Monica; the dramatic arioso passages assigned to Mme. Flora, magnificently delivered by Claramae Turner. The narrative aria of this rôle revealed initiative and new stylistic treatment by the composer. It was a demanding bit of vocal work, tricky in interval progression, difficult in range, requiring impeccable enunciation and histrionic ability above the average. Half-sung, half-spoken, braided with melody and the reiterated folk-tune theme of Act I, it was thrillingly delivered by Miss Turner. The part of the credulous Father, Mr. Gobineau, was gently portrayed by Jacques La Rochelle and Virginia Beeler displayed warm tone and good acting as the bereft Mother in search of her daughter.

Striking Mute Role

It is hard to describe the effect produced by Leo Coleman, dancer, as Toby. Although he uttered no sound, it was one of the most "vocal" and powerful characterizations in the opera. At times sinister, almost lewd, at moment pitiful and heart-breakingly appealing, Toby was a creature at whom one shuddered and for whom one could weep. Coleman, a young lad, is an exceptionally gifted mime with the sinuous flexibility of a tiger and the suspension, timing and control of a hyper-intelligent artist.

The ending was logical but not completely satisfying. The question of existence "beyond the veil" and the focal point of the occurrence during the seance were unexplained. Although Carlo Menotti's opera is called modern, and in structure, development and general style emphasizes once more the vital and valuable contributions to the lyric stage made by this composer, it sounds an ancient keynote, the fundamental of man's basis and hope—"Do the Dead Return?" The slaying of Toby is not a finality: the question is left unanswered.

Laurels should go to all engaged in the production. To the stage director, composer Menotti; to Dr. Oliver Smith for the illusionary settings; to the designer, Mr. Rieti and to Conductor Otto Luening, who handled the nuances and sudden climax of the difficult score with musicianly understanding.

M. C.

Histoire du Soldat Staged

Another in the unusually stimulating Spring modern programs which New York has enjoyed this year—but outside the festival series—was the presentation at the Brander Matthews Hall in Columbia University, on May 18, by the U. S. section of the International Society of Contemporary Music. With Dimitri Mitropoulos conducting a chamber ensemble, three works were presented: Krenek's Symphonic Piece (1923), Piston's Divertimento, both scored for Nine Instruments, and Stravinsky's L'Histoire du Soldat.

The Krenek work was obviously written by a young man who took himself with the utmost seriousness. It is imaginative, has some striking sections with flashes of the sardonic and grotesque, but is dulled by much too long an exposition.

Piston's Divertimento, commissioned by the ISCM, had its first performance. It moves economically along, is alert and rhythmically varied, but has little real spontaneity. And, completely objective, it lacks individuality. Mitropoulos, conducting all three works from memory, brought out every nuance possible.

However, it was L'Histoire du Soldat (The Soldier's Tale) that was the eagerly awaited event. Acted by the three characters on the tiny stage of the theatre, the parts, mostly in mime, were taken by Herbert Voland (The Soldier), Jack Bittner (The Devil), and Atty Van Den Berg (The King's Daughter). Adolph Anderson read the narration from one side of the stage; Mitropoulos led his shirt-clad, cigarette-smoking musicians from the other. Elsa Kahl danced the Boar's episode and Nina Tryggvadottir was the stage designer, with the whole under the stage direction of Frederic Cohen, assisted by Elsa Kahl.

The production was a sheer delight, musically and visually. Stravinsky's score, which sounds disconnected in concert form, took on humor and brilliance. Some versatile acting by Bittner, a charming dance sequence by Miss Van Den Berg, the exact musical coordination, the striking lighting effects, the well-read continuity—all added up to one of the high spots of the year. The little ensemble, for its pure intonation and virtuosity, deserves a complete listing: Noah Bialsky and David Sackson (violins), Emanuel Vardi (viola), Bernard Greenhouse (cello), Rubin Jamitz (bass), Julius Baker (flute), Mitchell Miller (oboe), Clark Brody (clarinet), Harold Goltzer (bassoon), Harry Friestadt (trumpet), Neal DiBiase (trombone) and Carrol Bratman (percussion).

R. K.

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Pianists, Too, Seek a Singing Tone

Every once in a score of years an unknown, unheralded artist walks across the stage of a major concert hall and within the space of one short hour inscribes a new name on the golden roster of the world's great musicians.

Maryla Jonas' North American debut in Carnegie Hall on the night of Feb. 25 was the spectacular music event of the 1945-6 concert year, breaking current records for headlines and feature articles; stirring stodgy reviewers to cheers; winning for the Polish pianist a high place on managerial lists, with a concert schedule completely filled for the coming season.

Her second Carnegie Hall concert was given as a direct response to a deluge of requests for another performance. In a sold-out hall, Mme. Jonas quickly overcame this even more trying test, and with quiet serenity established her position. Her stylistic variety, mastery of tonal dynamics, and rare performance talents are dependable and sure. Even with the element of surprise eliminated, a Maryla Jonas recital is news, for the basic theme is artistry.

From the first discussions of the pianist's technical brilliance, one phrase emerged—"the *singing* tone." This phrase was more and more repeated by commentators, and many were the abstruse explanations given by wishful thinkers. They tried to ascertain the technical basis for the silken flexibility and extensive range of color-dynamics, produced so subtly that the instrument seemed to sing under her fingers.

When an opportunity arrived to talk with Mme. Jonas, the first thought that came to mind was this question of the *how* of her production of a singing tone. The question was asked almost at once.

She laughed a little—and she is very pretty when she does so. As a matter of fact, at close range Maryla Jonas seems far younger, less severe and more approachable than on stage, and her blonde stateliness is even more captivating.

The How of Touch and Tone

"This question is a little complicated," she began. "Perhaps I should say that I have two convictions about tone that may be expressed quite simply—first, is the importance of *touch*, and then there should be a sensation of *boring in*. But much more is involved. Phrasing has much to do with tone; they are dependent each on the other. To play well one must phrase well. To have a singing tone, one must sing mentally one's playing. One breathes with the played phrase as in actual singing. The song, or rather the feel of song, in the composition comes first; next, the attack. The procedure is important. One must know how to begin; one must know how to finish. Phrasing and tone, these hold all that is expressive."

Mme. Jonas affirmed that her sole secret of tone production is to begin and finish a phrase "with respect." "As in articulate speech, punctuation is important, so I respect in musical speech every comma, mark and period."

Further discussion disclosed the fact that the pianist dislikes the word "method." "Leschetizky once inquired, 'What is method?' I myself believe in the natural, the logical," she said. "To make the perfect artist there are three requisites. Granted, of course, the right basic instruction, an instrumentalist should possess technic, sensitivity, intellectual culture."

Preparation Complete Before Performance

"When I go to the piano to commence a concert," she continued, "I am ready. There is never a problem. Interpretation, technic, everything is solved, finished. If there were any question, I would not play. Never! Until I was sure.

"My way of work is like this: first comes the thinking-out; the form, the type of music, which determine the technic and tone quality. Perhaps it is necessary to have an instinct for *sound*. For example, when playing Bach, I relax my mental concepts and put my mind in tune with the sonority of the organ or the timbre of the clavecin.

"Epochs in music or cycles of events have a definite influence on style, design and color, which the player must comprehend. Schubert brings to me the flavor of salon music, of master lieder. And so it is with all music."

Continuing with her plan of preparing for programs, Mme. Jonas said that it was an absolute necessity to become *"intime,"* in tune, with the music to be presented. "This is what I mean by thinking-out the music. Form and structure once understood, mechanics worked out, then comes co-ordination, complete control, security and sureness."

Maryla Jonas will not speak at length about her brilliant European career, which came to a drastic and tragic stop in a concentration camp. All the miseries and sufferings and separations of invaded Poland are part of her experience. She knew imprisonment, escape and desolate wandering. It is heart-warming to realize that the Americas have welcomed this courageous artist.

MARYLA JONAS

JEAN LOVE,
young soprano from Australia and winner of the Melba Scholarship, was heard recently as guest star on important radio programs. A list of engagements include WNYC, April 19, 26, May 18; WNEW, May 14; WLIB, April 10; WQXR, May 6. Miss Love will be soloist with the Milwaukee Symphony, June 25. The soprano is also continuing her concerts at Halloran Hospital, the last having occurred May 16. (Photo by Marcus Blechman.)

American Music Broadcasts

Ted Mossman, composer, is in charge of the American Forum program on WNEW, Sunday nights at 12:30, commenting on American music.

Kittain-Chaliapin Students Heard

Artist-pupils from the vocal studio of Rita Kittain and Lydia Chaliapin were presented in recital May 14, Carnegie Chamber Music Hall, with Gregory Ashman, excellent accompanist, assisted by the expert young flutist Jane Arnold.

The interesting program offered operatic excerpts from the Marriage of Figaro, Lucia, Magic Flute, La Traviata, Il Trovatore, La Juive, Samson and Delilah, Mignon, Rigoletto as well as the more rarely heard Queen of Spades by Tchaikovsky and Rimsky-Korsakoff's Sadko. Song selections included compositions of Grieg, Purcell, Strimer, David, Chopin, Dargomijsky, Scarlatti, Bishop and others of equal importance.

The general standard of voices was above the average with several singers who disclosed exceptional gifts auguring notable careers in the concert or opera fields. This first public recital of the Kittain-Chaliapin Studios was commendable for its atmosphere of artistry, good, fundamental training and tasteful staging.

The singers listed were: Brünnhilde Stein, Muriel Mann, Doris Brown, Vera Rokowetz, Tamara Bering, David Renner, Josephine Wechsler, Tassia Keyn, Alice Roy, Arthur Geller, Walter Weiss, Ivan Markeloff, with Mme. Lydia Chaliapin participating in the ensembles.

M. C.

Duluth Symphony Soloists

The Duluth Symphony, Tauno Hannikainen, conductor, has engaged as soloists for its 1946-7 season Torsten Ralf, tenor; Isaac Stern and Robert Graham, violinists; Luboshutz and Nemenoff, duo-pianists, and Leonard Shure, pianist.

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San Carlo Opera Closes N. Y. Season

The Tosca performance by the San Carlo Opera Company at the Centre Theatre on May 6 brought a brilliant performance by Rachelle Carlay in the title role. Miss Carlay made a graceful and vivid heroine and sang the demanding vocal passages with tonal richness. The Vissi d'arte, however, seemed less dramatic than other portions of her portrayal. Sydney Rayner was Mario, giving a skilled presentation, and another thoroughly routined version was that of Carlo Morelli as Scarpia. Others in the cast were Adrien La Chance, Fausto Bozza, William Wilderman, Oscar Lassner, Albert Cranston and Lorraine Calcagno. The conductor was Isaac Van Grove. D. B.

Sparkling and in keeping with the Rossini spirit best describes the May 7 presentation of The Barber of Seville. Carlo Morelli was an excellent Figaro, histronically and vocally; young Valfrido Patacchi's clean, resonant bass and animated characterization made the part of Don Basilio more than just a minor role; Doris Marinelli's Rosina was visually beautiful and her vocalism merited the applause she received; others in the cast included Mario Palermo, Mario Valle, Emily Kalter, Adrien La Chance and Fausto Bozza. Conductor Victor Trucco invariably forgets his singers' vocal shortcomings and lets the orchestra drown out their light voices in many of the more difficult passages. Despite various other smaller imperfections this performance of the Barber gave one a most pleasant evening. A. R.

Double Bill

Cavalleria Rusticana and Pagliacci, on May 8, were capably presented, with the leads in the former taken by Gertrude Ribla, Dorothy Hartigan, Ernice Lawrence (effective vocally and dramatically as Turiddu) and Stephan Ballarini; in the latter by Sydney Rayner, Mina Cravi and Mostyn Thomas. Victor Trucco conducted both works. The May 9 offering, Faust, had Mario Palermo in the name part, John Gurney (Mephistopheles), Virginia Blair (Marguerite), Stephen Ballarini (Valentine), with Mr. Van Grove directing a well-coordinated and rewarding production. M. S.

Olga Eisner Pupils in Recital At Mannes School

Students of Olga Eisner were heard in recital on May 9 at the Mannes Music School. The program listed arias and songs by Handel, Bach, Gabrielli, Schubert, Mozart, Donizetti and Buxtehude, sung by Vera Kassman, Gisela Fischer, Dorothy Dawson, Lois Plummer, Peggy Lee Whiting, Elizabeth Farley. Accompanists were Frederic Waldman and Shirley Van Brunt, and obbligati were furnished by Charles Burgess, oboe; William Harry, cello; John Oberbrunner and Harry Schorr, flutes; Jo Anne Elam, violin; Gerald Berlin, clarinet. Julia Fox was at the organ for Buxtehude's Singet dem Herrn. The standard of vocal achievement showed the results of Mme. Eisner's musicianly guidance. D. B.

Boston Grand Opera Sings Aida in Harrisburg

HARRISBURG, PA. — The Boston Grand Opera Company won plaudits with its presentation of Aida here on May 9. Vocally competent singers with fine dramatic talent and an orchestra of capable musicians under the direction of the distinguished conductor, Ernst Knoch, combined in a worthy production.

Leonora Corona, singing the title role, was the recipient of numerous curtain calls for her brilliant vocal and histrionic portrayal. In the excellent supporting cast, Eric Rowton, tenor, was outstanding as Rhadames; Elizabeth Wysor offered a colorful delineation of Amneris. Others well received were Eduardo Rael, in splendid form as Amonasro; Boris Borodon, as Ramfis; Val Patocchi, as the King; the large chorus and good ballet.

The conductor, Dr. Knoch, was called on stage for a personal ovation.

The company appeared in the same work in Lancaster, Pa., on May 11. D. R. P.

Mildred Lawton in Boston Debut

BOSTON.—A young coloratura, Mildred Lawton, gave her Jordan Hall debut under the Helen M. Canterbury management with Arthur Lang, accompaniment, and Dorothy Elkind, assisting flutist. The soprano disclosed a true and flexible voice. The well-chosen program was of solid merit and the audience was obviously convinced that Miss Lawton has a promising future. J. W.

CARLTON GAULD

in the role of Rocco in the Montreal Opera Guild's performance of Fidelio on May 3 and 4 at His Majesty's Theatre, Emil Cooper conducting. (Photo by Lee Brian Studio.)

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Listening to Yourself

By ALFRED MIROVITCH

MIROVITCH

Many years ago I stood before a painting of Rembrandt. It was the portrait of a very old man.

In this face were mirrored the ardent hope of youth, the iron will of maturity, the courage of the fighter, the tenderness of infinite compassion, the suffering of all mankind.

As I studied the painting, I began to see the countless lines, the innumerable delicate tints, the subtle differences in color which combined to give the face its deeply moving and poignant expression—I gradually became aware of the peerless mastery of Rembrandt, the craftsman.

An infinite capacity for "seeing" the finest shades of difference in color, line and form is the mark of the great painter, it is his genius; but it takes years to train the eye to ever sharper and ever more minute observation, and to train the mind to register and analyze these observations.

What seeing is to a painter, hearing is to the musician. A keen perception of pitch, the ability to hear differences in time, rhythm, dynamics and shadings are Nature's gifts to the born musician—but these are only the foundation on which he builds his capacity to "listen."

•

To hear is a passive process, an automatic functioning of one of our senses, but to listen is to marshal the power of the mind and to direct a critical and sustained attention to that which we hear.

The training of a young musician in this art of "listening to himself" should occupy a large and important place in the program of every serious teacher. Special "listen to yourself" assignments should be given to the student and entire lessons should frequently be devoted to analysis and self-criticism.

To the interpretive musician, "listening to himself" is one of the most arduous tasks of his life's work. To the serious student it is the first great battle in self-discipline. In this struggle between his desire for technical mastery and the emotions evoked in him by the music comes the great test of all his powers. To rise above this conflict and learn to listen critically to his own work is imperative, if artistic achievement is to be the goal.

This is the third in a series of "thumb nail sketches" by Alfred Mirovitch. The next article will appear in the issue of Oct. 1 and will be entitled Choice of Repertoire.

N. Y. Concerts

(*Continued from page* 21)

and tonal balance was evidenced as well as in the *forte* singing of the vivacious Awake the Harp and the dynamic Achieved is the Glorious Work. Iona Harms sang the soprano arias with an ingratiating vocal quality and refined style, and William Hain scored with his finely drawn interpretations of the tenor role. John Percival gave color and sonority to the singing of the bass soli, with a generally acceptable vocal line and some good low tones. The accompaniments on organ and piano were in the main intelligently played. L. C.

Niki Galazoudi Bows

A distinguished audience filled Times Hall on May 16 to hear the debut of Niki Galazoudi, soprano, with Costas Callinicos at the piano. The singer's list included two arias from Mozart's Nozze di Figaro and Puccini's Boheme and Tosca, songs in French and English, and Greek folksongs arranged by Mr. Callinocos, D. Rodios and Th. Spathis. Her tones, brilliant in quality, were true and clear and her taste musicianly; added to this, she is unusually prepossessing in appearance and personality. D. B.

Margaret Searle in Song Program

Margaret Searle, soprano, made her New York recital debut in Town Hall, May 20. Her program listed 16th and 17th Century Italian airs; familiar French numbers by Debussy, Hahn, Lalo, Massenet, and Bizet; the Santoliquido I Poemi di Sole; a pleasant English group and three operatic arias. The soprano displayed agreeable poise and assurance on stage and her delivery gave an impression of excellent preparation and good schooling in musicianship and interpretation. She was well received by her audience. Leon Pommers was at the piano. M. C.

Vera Sirangelo, Mezzo

A large and cordial audience heard Vera Sirangelo, mezzo-soprano, in a New York debut recital at Carnegie Chamber Music Hall on May 20. The singer exhibited a voice of beautiful natural quality and generous volume in the O Don Fatale aria from Verdi's Don Carlos, numbers of Handel, Scarlatti, Rossini, Hugo Wolf, Schubert, Sibelius, Grieg, Crist, Obradors and de Crescenzo and songs in English of Richard Hageman, Frida Sarsen Bucky, Fred E. Weatherly and Arnold Bax. Her feeling for style is well developed, and slight technical roughnesses will no doubt be smoothed out. Leo Taubman was the able piano collaborator. D. B.

Lois Jordan's Vocalism

Lois Jordan, dramatic soprano, in recital at Times Hall on May 21, revealed a clear voice, good intonation, and phrasing and diction consistently of excellent quality, whether the words were in English, German, Italian or French. Her program was built with a high regard for style, without racial over-indulgence in Negro spirituals. Handel's As When the Dove made a lovely classical opening; other numbers particularly notable for purity of line were Mozart's Deh vieni, non tardar; Massenet's Pleurez, mes yeux; and Faure's Apres un rêve. Coleridge-Taylor's Thou Art Risen, My Beloved; Burleigh's Sometimes I Feel Like a Motherless Child, with a beautiful long *sostenuto* at the end; and William Arms Fisher's Crucifixion, were deeply impressive. Gwendolyn Bayley at the keyboard was not only a fine accompanist, but a pianist one relished listening to for her own sake. T. P.

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Robert Tabori Presents Pupils

Robert Tabori, now in the second year of his American studio work, presented ten of his pupils in recital May 19, in Steinway Hall. The program included oratorio and operatic selections, early Italian and classic songs contrasted with excerpts from light opera, Spirituals and German Lieder. All the singers possessed voices of natural beauty, in several cases, above the average. Listed were Helen Spina, lyric soprano, who disclosed a voice of shimmering quality; William Powell, a deep-throated, smooth bass-baritone; Eleanor Corrrigan, sweet-toned mezzo-soprano; Charlotte Bellmont, young light soprano with real audience appeal; Louise Macsoud, who showed interpretative understanding; Daniel Loughlin, tenor, gifted with the ability to stir his hearers to tumultuous applause. James Powell, baritone, who offered some of the most acceptable singing of the evening in emotional color and good line; Rachel Meltzer, with a vibrant dramatic soprano voice of unusual potentialities; Audrey Henderson, a contralto with an exceptionally low range.

The concert was well-received by a large and appreciative audience. M. C.

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LONDON Hears Maestro From Italy

By HUGH LIVERSIDGE
London

The London Philharmonic brought the Italian maestro, De Sabata, from Italy for a series of guest appearances with the orchestra. His Stoll Theatre, London, Concert opened with Dvorak's "New World" symphony. De Sabata gave this a masterly performance. For the first time in years I heard passages which are in the score but are only barely realized in the usual run of our concert performances.

The next item, and you will hardly credit it, was Elgar's Enigma variations. Fancy bringing a well known Italian conductor here and then allowing him to conduct this English composer's music—the one type of work in which our local unreliable metronomes can make a showing! The performance was highly musical but a certain amount of justifiable raven-like croaking was heard from the Elgar faction. How much better it would have been to have heard the maestro in, say, the overture to Il Barbiere di Siviglia or La Cenerentola! Here was a golden opportunity for us to hear some Italian operatic music correctly played, for a change, wantonly squandered.

Italian Beethoven

De Sabata's second concert opened with a vital performance of Berlioz's Le Carneval Romain overture. If the conductor took a few liberties they were none the less artistic liberties, and the concluding bars were truly sensational. In Kodaly's charming Summer Evening the conductor reminded us that he was musician as well as showman. Respighi's The Pines of Rome received one of the best performances I have heard in many a day.

After the interval came Beethoven's "Eroica" symphony. De Sabata gave us a musical reading but it was an Italian Beethoven. For instance, those crescendos in the first movement, which should have the implacable impetus of an onrushing express train, were merely modest crescendos. At no time were our hearts alternately torn and inspired. I was grateful for the lyrical reading of the second movement, all the more effective because it was not heavy-handed. The third would have been a delight but for the poor showing made by the brass section. (Our English brass seem incapable of playing these passages correctly. The sounds were reminiscent of those which proceed from a farmyard rather than from a top-ranking symphony orchestra!) The fourth movement was beautifully conceived but again too light in weight. The symphony for this conductor is Number Eight not three. None the less this performance, because of its musical qualities, was infinitely preferable to that given by the majority of our local somnambulists.

Another New Ballet

The Covent Garden Sadler's Wells Ballet gave us another new presentation—Symphonic Variations, based on the César Franck opus of the same name. I was edified to learn from the remark of a lady in the audience to her friend that "These are variations on a symphony!" There is no doubt that if we musicians continue to attend the ballet we shall learn much about our art, of which, alas, poor fellows that we are, we're blissfully ignorant. It seems there still is much truth in the dictum of the ancient Chinese sage: "Those who speak do not know, those who know do not speak!"

The ballet is straight dancing, with very little scenery to help the performers. It must be danced perfectly or it is nothing. The only member of the troupe who really fulfilled these exacting qualifications was Margot Fonteyn. One noticed, again, the same genteel restraint and *Laissez-faire* which are the curses of so many of our concert performances. Fonteyn looked charming and, I must confess, that even this crusty old bachelor's heart beat perceptibly quicker on beholding the elegant dancing and graceful postures of the fair Margot. The choreography was by Frederick Ashton—the ballet's principal choreographer. The solo piano part was played by Angus Morrison and the orchestra conducted by Constant Lambert.

•

Adelaide Gescheidt's "Sunday Afternoon"

One of the seasonal Sunday afternoon recitals presenting Art Songs and Operatic Excerpts by the pupils of Adelaide Gescheidt was heard May 12 at the Gescheidt Studios in Harperley Hall. The program, featuring John Pettersson, tenor; Elonka Albok, coloratura-lyric soprano; Hayes Gordon, bass-baritone, and Jorie Livingston, dramatic soprano (in order of appearance) was divided into two parts. The first half offered a song group by each soloist; selections ranging from Scarlatti, Handel, through lieder of Schubert, Schumann, Wolf and the more modern Korngold, up to contemporary Russian and American compositions. The operatic section included scenes and arias from Forza del Destino, Louise, Die Walküre, Cavalleria Rusticana, L'Africana and La Traviata.

John Pettersson, familiar to concert and church audiences, has a voice of rarely beautiful quality which he uses throughout a wide vocal compass with intelligence and technical skill. Youthful Elonka Albok, rapidly making a name for herself in the coloratura top-lists, displayed her increasing command of lyric warmth and stylistic delivery plus the amazing high range of her exceptional voice. Hayes Gordon, new to this reviewer, has one of the finest bass-baritone voices heard in a long time. It is at once sonorous and vibrant with a smoothly flowing legato line and interpretative color. Jorie Livingston sang with gracious charm, revealing again exciting high notes and sterling musicianship.

Accompaniments were ably played by Rudolph Schaar, who carried through a heavy assignment with enthusiasm and skill. M. C.

Grace Leslie Artist-Pupils Appear

The spring concert of artist-pupils from the studios of Grace Leslie took place at Carnegie Chamber Music Hall, May 11. The Leslie recitals have always been notable for presentation of good voices and fine repertoire. This season was no exception. Featuring students in varying stages of development, Miss Leslie disclosed a comprehensive summation of the year's work and accomplishment.

Operatic arias from Cosi fan tutte, Barber of Seville, Lucia, Snegourotchka, Norma, and Louise, plus songs by Stravinsky, Duparc, De Falla, Debussy, Pierne, the early English of Thomas Brown, Handelian oratorio airs, late releases of Chanler and Michael Head, representative American numbers by Clara Edwards, Carpenter, Paul Bowles and La Forge held the interest of the audience. A collectors' item was the Song Cycle, with lyrics by Vachel Lindsay, music by Eunice Lee Kettering, delightfully sung by Misses Meyer, Simoni, Shor, Haley.

It would be difficult in a limited space to give adequate review to the meritorious qualifications of each singer. All were schooled in musicianly style and trained to deliver their chosen songs with clarity of enunciation and warmth of tone. A high point of technic is the fluency of the contralto voices in florid singing, one of the requirements in Miss Leslie's work, which equals in ease the fioritora displayed by those of her pupils in the coloratura brackets.

Vocalists heard were contraltos, Natalie Haley, Ruth Shor; sopranos, Rebecca Dyer, Elsie Pollan, Jean Simoni, Leah Meyer, Naomi Sanders. Alice Wightman played sensitive and delicate accompaniments. M. C.

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NEW PUBLICATIONS

At a recent meeting of the Board of Directors of Carl Fischer, Inc., Frank Hayden Connor was elected to the office of President, succeeding the late Walter S. Fischer. Mr. Connor has been with the firm for the past twelve years in the capacity successively of Secretary, Treasurer and now President. . . . A Folklore Music Map of the United States, drawn by Dorothea Dix Lawrence, which bears the subtitle, Primer of American music, has been published by the Hagstrom Co., Inc., of N. Y. (size about 23 inches by 31) showing by colorful pictures and musical excerpts the various folksongs popular in different states. On the margin it contains some data about the ancient Zuni Indian scale and the significance of the six notes. . . . Full orchestral scores of Gould and Harris compositions are being published by Mills Music, Inc. Gould's Spirituals and Harris' Ode to Friendship are already off the press. . . . Hans Heinsheimer and Harold Winkler, co-managers of the New York Boosey and Hawkes office are in London on the first of the regularly scheduled yearly meetings which were discontinued during the war. . . . The Voice of the Lord, by William Grant Still, was recently sung at the Park Avenue Synogagoue. . . . Among M. Wood-Hill's compositions are works for orchestra, chorus, voice, chamber orchestra, string quartet and the theatre. . . . Granville English's cantata, The Ugly Duckling was recently performed in Louisville, Chicago and Ann Arbor.

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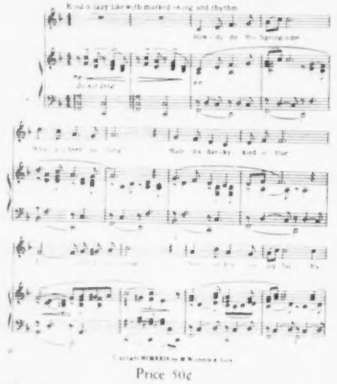
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Scores

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Both of these editions are edited by Edward Fendler. The Haydn selection is scored for flute, oboe, two horns and strings, and is one in a group of works which the King of Naples commissioned for the Lyra. The flutes and oboes here replace the Lyra. It is in an unconventional two movements—a presto and an andante. The Clerambault work was hitherto unpublished. It is short and moves at a dignified pace. In this arrangement it is scored for strings. As in previous Music Press editions of music of this kind, amateur groups especially should find them a source of real inspiration.

For 'Cello and Piano

VARIATIONS ON A PAGANINI THEME, by Gregor Piatigorsky. Elkan-Vogel Co., Inc., Philadelphia. $2.

A prefatory note by the publishers states that these variations have been designed basically as technical studies, and that any variation may be omitted at the discretion of the performer. This should relieve many cellists, since it will take an extraordinary technician to play the music in its entirety. There are 14 variations, and by the time he is through Piatigorsky has explored nearly every aspect of cello technique. Some of the piano accompaniment also is very difficult.

For Two Pianos

TOTENTANZ, by Liszt. Paragon Music Publishers, N. Y. $2.50.

This edition is by Emil Sauer, and consists of the original piano part plus an orchestral reduction for the second piano. The reduction is simple and unpretentious; of course, it takes a very advanced pianist to play the first piano.

For Piano Solo

SLAVONIC DANCES, Op. 46 and 72; in four volumes; by Dvorak. Associated Music Pub'ishers, Inc., N. Y. 75c each.

This edition is based on the Simrock. Dvorak originally wrote his Slavonic Dances for piano solo; later he arranged them for four hands, and finally orchestrated them. They are lovely, lively and charming—but nearly impossible to play in their solo version. The composer did not know much about piano technique, and asks the performer to do grotesque things. On the page, at a cursory look, they do not appear too hard, but when one starts to play, only a highly skilled pianist can strike all the notes. The pieces do not lie too well in the hands, inner voices in awkward positions are demanded, and rapid leaps are the rule.

ABEGG VARIATIONS, Op. 1; HUMORESQUE, Op. 20; FOREST SCENES, Op. 82; BUNTE BLAETTER. Op. 99; by Robert Schumann. G. Schirmer, Inc., N. Y. 50c for the first; the rest, 75c each.

These continue the Harold Bauer editions of Schumann's piano works, which means that they are carefully fingered and annotated, with a preface to each, and suggestions for cuts.

DIVERTISSEMENT, Op. 43b, by Prokofieff. Leeds Music Corp., N. Y. $1.25.

Originally written as an orchestral work in 1925, this piece was transcribed in 1938. It is in 4 movements—Divertissement, Nocturne, Dance, and Epilogue. The piano writing is partly percussive, and partly in the romantic tradition. It is not easy to play and has many rhythmic difficulties as well as complicated inner voices. Although a relatively early work, it is interesting to note how many of the present day Prokofieff mannerisms and harmonizations are present. Concert pianists should investigate this music.

For Voice and Piano

NEGRO ART SONGS, compiled by Edgar Rogie Clark. Edw. B. Marks Music Corp., N. Y. $1.50.

These are art songs by contemporary Negro composers; do not look here for spirituals or mammy songs. The collection consists of 18 songs by the following composers: Edgar Rogie Clark, Cecil Cohen, Robert Nathaniel Dett, Carl Diton, Mark Fax, Frederick Douglas Hall, John Rosamond Johnson, Edward Margetson, Florence C. Price, and John Work. Most of the songs are simple and conservative.

MIXED VOICES

VOICES OF VICTORY: Choral adaptation of Beethoven's Fifth Symphony by Julie Smith; lyrics by Josephine Fetter Royle. C. C. Birchard & Co., Boston. Score 75c; orchestration rental, $10 for one month; parts 75c each.

An unusual chorale arrangement, depending for effective text understanding upon clear carrying of word continuity from one voice part to another. In the first section, the statement is used several times in the soprano against a humming vocal harmony and the four vocal parts unite in delivery of the lyrics only when a climax is indicated. Section II offers a short solo for baritone and an intricate, somewhat fugal treatment of the chorus parts. Section III moves into a steady 3/4 allegro. The text theme of the final allegro is akin to the Brotherhood sentiment of the 9th Symphony.

Miss Smith has held to the atmosphere established by the composer. In the lyrics, Miss Royle has kept a line of simplicity, permitting the music to speak for itself. This work is not too difficult and should be useful for a vocal group of sufficient size to carry through the weight of the Beethovian climax.

SSA

THE MAGIC HOUR, by Gardner Read, words by Nelle Richmond Eberhart. An appealing number with conservative modern harmonies and an unusually interesting piano accompaniment. I MUST AND WILL GET MARRIED, an Appalachian folk song arr. by Seth Bingham. A brisk and entertaining number with short solos for the first soprano and alto. J. Fischer & Bro., N. Y. 18c and 16c, respectively.

A MADRIGAL OF SPRING, by Miklos Rozsa, words by Max T. Krone. An atmospheric piece with a slightly modern treatment. Associated Music Publishers, N. Y. 20c.

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THE PIANO LESSON

Much has been said about the model practice period for pupils—that it should be a definite time each day and the order in which the lesson assignment is practiced should be changed daily, etc. etc. This is excellent, but since the lesson should be a model for the practice period, have we as teachers always conformed to this?

The order of hearing the lesson assignments of the average pupil (not including the advanced and artist pupils) for many teachers seems to have fallen into a fixed routine. Pupils coming to the lesson know exactly what is to be played and when. This stilted procedure places the lesson in a dull anticipatory groove and defeats the success of the instruction before it begins.

The usual order of scales, technic, basic book studies, sonatinas or sonatas and solos, is good; but to make the lesson vital and interesting, a change should be made at each lesson. Ear training, sight reading, transposition, ensemble playing, keyboard harmony, etc., are points often neglected for lack of time.

With a change of order in presenting the material these can be more easily included, thus providing something unexpected at each lesson. Something new can be presented through music selected from the teacher's private library for sight reading in ensemble form.

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There is often a lack of feeling of ease during the lesson, due in part to the teacher's attitude and manner, prompted by the desire to accomplish much and make use of every minute of lesson time. To gain the most, there must be the attitude that there is plenty of time for everything.

The first half or three-quarters of the lesson period is the time for the best work. The young pupil's concentration span is naturally short. The older pupil's is also short, not because he is less mentally alert, but because his mind is occupied with the school and social activities of the moment. (This is forced upon him by a situation which seems to be growing worse and should not be held against the pupil.)

How many of us sigh inwardly as we observe the arm-load of school books wearily dropped in a chair before beginning the lesson! This should emphasize the importance of making it a pleasant hour of music, with the first few minutes completely relaxing, even if this may mean a little conversation with the pupil about his other activities.

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A notebook is helpful; lesson assignments should be written clearly in it, and in short sentences. Its use also gives the pupil a definite place in which to record his daily practice. Two fine notebooks recently received are The Music Student's Daily Record, by Mellichamp, and My Music Record, by Lindfors (Rice Music House, Columbia, S. C.).

The prevailing custom of sitting beside the pupil throughout the entire lesson can be changed with benefit to all. Get away from the pupil, and give him the feeling that it is his lesson and not the teacher's!

Occasionally, at the close of the lesson, sit in a comfortable chair away from the piano as the pupil plays a more or less finished selection from his repertoire. Make favorable comment and delay any critical suggestion until the next lesson.

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The Music Order

There is no music store in the small town where I teach, so that all of my ordering must be done by mail. Often when asking for new music, I find that what is sent to me is not suitable at all, although I think I have stated clearly what I wish. Have you any suggestions to help in making out these music orders? G. C.

Though you may think you have been definite in your orders, it is easy to forget that the person filling them in a music store is not a piano teacher and needs very clear explanations of what is wanted. Try to have your order typewritten and put it in outline form. If you wish something new, state the grade and age of pupil, the key and meter you wish, and the teaching purpose for which you will use the piece.

Mother and Daughter

A mother and daughter (eight years of age) recently began studying the piano with me, and the mother asked that they be given the same book. The daughter has progressed much faster than the mother, and I now wish to give the mother another book, but she prefers to continue with the one she has. Is there any way in which I can tactfully make a change? L. D.

The mother, I suspect, has some good reason why she wishes to use the same book as her younger daughter. I would make no further effort to change books. You might casually lend the mother some adult beginning pieces, and she may become interested in them. Since both pupils seem contented, you need not be concerned.

Finger Exercises

Do you recommend the use of the Hanon finger exercises, and if so, have you any particular way of using these exercises? H. B. C.

Hanon is very good for technical work and should be used carefully and thoroughly. Present it in all keys, in various rhythms and different touches. Avoid a stiffening of the hand, which usually comes if too high finger lift is used.

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La Perla del Sur (Puerto Rican dance), chosen by the Pan American Union as a representative Latin-American work for bands, recently was performed by the Wayne University Symphony Band in Music Hall, Detroit. Another composition, Homage to Bach, was played by the All-Festival Band in Detroit on May 6. Mr. Del Busto returns this summer as first bassoonist of the Goldman Band.

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The most elaborate of Victor's plastic sets is the fourth in its series—this new Brahms First, with Stokowski and the Hollywood Bowl Orchestra. Considering that versions by Toscanini, Walter, Weingartner and Stokowski himself still are nominally available, for under six dollars, the present version, priced at $10.85, had to be pretty terrific to compete. As things turn out, it doesn't. Granted the superior recording, it still remains an unnecessary duplication. The Hollywood Bowl Orchestra is by no means a major organization and some of its instrumental playing is insecure, especially the oboe, which plays such an important part in this symphony. Stokowski is highly dramatic, and the upper end of the dynamic scale is most utilized. There is constant drive but little warmth or tenderness. Pomposity is occasionally in evidence, although Stokowski does no alarming things to the score; one can list the few vagaries under poetic license. Between Sides 9 and 10 there is some careless monitoring. The last measure gives a fade-out effect and one expects a repeat to capture the continuity, but Side 10 goes right on.

PICKUP CHATTER By Harold C. Schonberg

Columbia's major recording effort of the month is the New World, which is one of the most-recorded of all symphonies (Talich, Szell, Iturbi, and Stokowski by two versions, are conductors whose recordings still are available). The new version is slightly better recorded than the others, though Szell's version still is serviceable mechanically, and Talich's perhaps the best interpretatively. Still, Ormandy's rendition is admirable for its deliberate avoidance of undue sentimentality, and the last movement moves with splendid drive and precision. On several sides the surface noise is too prominent.

French and American Nationalism

Ibert's Escales and Siegmeister's Ozark Set (or suite) speak different languages, but both are attempts to express geography and local mores in music. "Escales" can be translated as "ports of call," and the music is supposed to have been inspired by a Mediterranean cruise. Written in 1922, the three movements are entitled Palermo, Tunis-Nefta, and Valencia. The score is nicely orchestrated but contains few musical calories, while the middle section reminds one unpleasantly of movie "prop" music for an Eastern scene into which Crosby and Hope presently will appear on a camel.

Siegmeister's score uses Ozark rhythms and thematic phrases over original melodies. The effect is one of conscientious and conventional Americana set to a conventional program—Morning in the Hills, Camp Meeting, Lazy Afternoon, and Saturday Night. Swing your partner and hallelujah!

A much better American document is Kern's Show Boat, presented by Columbia with the present Broadway cast and orchestra. All the popular selections are present: Only Make Believe, Ol' Man River, Can't Help Lovin' Dat Man, Life Upon the Wicked Stage, You Are Love, Why Do I Love You, Bill, and Nobody Else but Me.

Previous recordings of the Freischütz Overture still in the catalogue include those of Rodzinski, Beecham and Fiedler. None can match the new Toscanini release, which also is better recorded.

Stern and Busch

Last fall, Victor released an album of Beethoven's C minor Sonata played by brother and sister Menuhin. The present set, which marks Stern's first appearance on records, is a more virile performance that is recorded on a wider level. Technically Stern is masterly; interpretatively he is spirited and uninhibited. The piano is more of a partner here, with the alert playing preventing the slow movement from dragging. Violin playing of an entirely different order is present in the Mozart concerto. Busch is nowhere near the smooth technician that Stern is, and his actual playing is rough, with none too clean scales and fingerings. Of his musicianship and artistic probity there is no doubt, and one senses the classic tradition behind his expositions. Busch's cadenzas also are short and to the point. He inserts embellishments at nearly every fermata, and some scholars might argue with his treatment of appogiaturas. The recording is excellent, and the group accompanies the soloist in a well integrated performance that makes up in authority what it lacks in finesse.

Miscellany of Liszt

Sandor, in his Liszt album, displays a big sweep and enormous bravura. His approach, however, is completely objective, and even at the loudest climaxes (of which there are many) the grand manner does not quite come off. He has a sense of climax but not of grandeur, and makes us primarily conscious of the ease with which he can overcome technical hazards. To one who finds pure technique exciting, the interlocked octaves in the Sonata or the whirring scale passages in the Etude should provide some breathless moments. One could have wished, however, for more warmth and color. The fifteenth Rhapsody is better known in Berlioz' orchestral piece named the Rakoczy March; the theme, of course, is old Hungarian property. The recording here has some bad surfaces and is on the shallow side, with a tendency for some fortissimo passages to shatter.

Opera and Lieder

Traubel and Baum join forces with Rodzinski in a compelling reading of the Wagner excerpt. Aside from a few deviations in pitch by both, and a feeling that Baum's essentially lyric voice is a little light for the part, the recording is authentic and worth having. The dark quality of Anderson's voice does not exactly fit the nature of the two Schumann songs, although the interpretation is intense. Since Der Nussbaum is as lovely a song as any in the repertoire, and since this is the only version currently in the catalogues, it is worth investigation. For pure, full-throated vocalism, the Verdi disc takes honors. Albanese sings in the real Italian tradition, emoting dramatically (with heartrending gasps and sobs of despair) as well as vocally. Merrill, with a resounding baritone, is not afraid to cut loose with some voluminous tones. The orchestral support contributed by Weissman is steady, the quality of the recording is good, and Verdi lovers should rejoice.

RECENT DISC RELEASES

ORCHESTRAL

BRAHMS: Symphony No. 1; Hollywood Bowl Orch., dir. Stokowski. Victor DV-4, 5 plastic discs, $10.85.

DVORAK: New World Symphony, Op. 94; Philadelphia Orch., dir. Ormandy. Columbia M-MM-570, 5 discs, $6.15.

EXOTIC MUSIC—Flamingo; Poinciana; Song of India; Lotus Land; Andre Kostelanetz and his Orch. Columbia X-264, 2 discs, $3.

IBERT: Escales; N. Y. Philharmonic, dir. Rodzinski. Columbia X-MX-263, 2 discs, $3.

OFFENBACH: Barcarolle from Tales of Hoffmann; SCHUBERT: Moment Musical; symphonic transcriptions by Stokowski and Hollywood Bowl Orch. Victor 11-8174, $1.

SIEGMEISTER: Ozark Set; Minneapolis Sym. Orch., dir. Mitropoulos. Columbia X-MX-262, $3.

WEBER: Freischütz Overture; NBC Orch., dir. Toscanini. Victor 11-9172, $1.

INSTRUMENTAL

BEETHOVEN: Violin Sonata in C min., Op. 30, No. 2; HANDEL: Allegro from Sonata No. 4 in D; Isaac Stern, acc. Alexander Zakin. Columbia M-MM-604, 4 discs, $5.10.

LISZT: Sonata Quasi Fantasia; Concert Etude No. 2 in F min.; Funerailles; Liebestraum No. 3; Hungarian Rhapsody No. 15; played by Gyorgy Sandor (pianist). Columbia M-MM-602, 4 discs, $5.10.

MOZART: Violin Concerto in A, K. 219; TARTINI-BUSCH: Air from Sonata No. 12, Op. 2; Adolph Busch and Busch Chamber Players. Columbia M-MM-609, 4 discs, $5.10.

VOCAL

BACH: Cantata No. 78 (Jesus, Thou My Wearied Spirit); Lucius Metz (tenor), Mack Harrell (bar.), and Bach Choir of Bethlehem and Orch., dir. Ifor Jones. Victor M-DM-1045, 4 discs, $4.85.

BIZET: Excerpts from Carmen; Risë Stevens (con.), Raoul Jobin (tenor), Nadine Conner (sop.) and Robert Weede (bar.), with Metropolitan Opera Orch. and Chorus, dir. George Sebastian. Columbia M-MM-607, 5 discs, $6.15.

KERN: Selections from Show Boat; sung by Jan Clayton, Carol Bruce, Charles Fredericks, Kenneth Spencer and Colette Lyons, with orch. dir. Edwin McArthur. Columbia M-MM-611, 5 discs, $6.15.

SCHUMANN: Der Nussbaum, Op. 25, No. 3; Stille Tränen, Op. 35, No. 10; Marian Anderson (con.) acc. Franz Rupp. Victor 11-9173, $1.

SMETANA: Cradle Song, from The Kiss; DVORAK: Songs My Mother Taught Me; Jarmila Novotna (sop.) and Victor Orch., dir. Weissmann. Victor 11-9153, $1.

VERDI: Ah! Dite alla Giovine; Imponete (both from Traviata, Act. II); Licia Albanese (sop.) and Robert Merrill (bar.) with Victor Orch., dir. Frieder Weissmann. Victor 11-9175, $1.

WAGNER: Bridal Scene from Lohengrin; Helen Traubel (sop.) and Kurt Baum (ten.) with N. Y. Philharmonic Orch., dir. Rodzinski. Columbia X-MX-261, $3.

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LOIS BUTLER
(Photo by Cespedes Studio)

Lois Butler, 14 year old soprano, has appeared four times as guest artist with Nelson Eddy on his current Sunday series over the CBS network, and was soloist with the Los Angeles Philharmonic Orchestra under Alfred Wallenstein. Lois is a pupil of Ralph Thomas of Hollywood, with whom she has studied for four years. She has sung in many of his students' recitals.

NOTES ON NEW MUSIC

By GUSTAV KLEMM

For Piano

FOUR PIECES: THE ENCHANTED SLIPPER, CINDERELLA AT THE BALL, THE BUSY LITTLE CLOCK and **WHIRLING AND TWIRLING,** by Isabel Van Nort. 30c each. An interesting set, all running two pages and printed in large notes. The first, second and fourth are in 3-4 rhythm, the melody line being divided between the hands. The third describes the ticking clock and also has words. **ALL IN A DAY: CARPENTERS, SO HIGH, PICTURES** and **IN TIME,** by June Weybright. 30c each. Each one runs a little over one page, the balance of the space being devoted to a black-and-white sketch describing the title. The melodies are alternated between the hands and the tunes are good. Students will like them. **CHOCTAW INDIAN DANCE,** by Hazel Volkart. 35c. Attractively covered, this is a good little recital piece, flashy and just what you would expect from the title. Almost entirely single notes in the right hand which plays either in unison with the left or over the open fifths of the tom-tom. **THE HUNTER'S HORN,** by Hazel Volkart. 35c. In this 6-8, two-page piece, one hears the hunter's horn and its echo, the galloping horses, the barking dogs and the catching of the fox. Taken up to tempo, *allegro vivace,* the piece will prove quite effective. **MICHAEL AARON PIANO COURSE, GRADE THREE.** $1. This is the third volume of the set and it follows the plan of the preceding two. The technical material is more advanced and the compositions, covering a wide field, introduce the new developments in a way to interest the student. Pictures of the various composers represented, plus brief biographies, along with theoretical material, make the volume additionally valuable. Mills Music, Inc., N. Y.

WEARY HOBO, by Ralph Federer. 50c. An excellent number, interesting rhythmically and harmonically. Quite "blue" in feeling, there is a lush trio that calls for a warm, singing tone. A bit Broadwayish, perhaps, but good nonetheless. **ON ROLLING WAVES,** by Ella Ketterer. 35c. The title is heard in the sweeping arpeggios divided between the hands. Both hands also take turns in keeping the melody afloat. **HAPPY-GO-LUCKY,** by Ralph Federer. 40c. An attractive novelty, with full chords and off-beat rhythms that will intrigue (and trouble!) the above-average student. A little on the "pop" side but good of its type. Different. **CORAL MOON,** by Walter E. Miles. 40c. A graceful number, liberally decorated with triplets and "rich" chords. The mid-section doesn't hang too well with the rest of it and is slightly awkward. Theodore Presser Co., Philadelphia.

HERE'S MORE BOOGIE-WOOGIE, by Stanford King. 60c. In this 28-page volume, Mr. King carries forward his historic-musical ventures into the rather monotonous land of Boogie-Woogie. There are 15 solos (Hep-Cat Hop, Joy Ride in Jive, etc.), each employing a characteristic bass figure, the harmonies being confined only to I, V and IV chords. **ROAD TO PIANO ARTISTRY,** by Silvio Scionti. 50c. Volume 4 in this collection includes representative excerpts from the works of Bach, Scarlatti, Schumann, Grieg and others. Good taste and editing continue to mark this series, compiled under the supervision of the Texas State Department of Education. Carl Fischer, Inc., N. Y.

TRAMP AWAY, by Norman Cazden, 40c. Marked "With an important air," this little march is rather thinly written at the outset but gradually thickens as it goes along. The mid-section is a bit more difficult and takes the child out of the surrounding grade. Not too successful. Mercury Music Corp., N. Y.

PREPARING FOR THE MUSIC OF BACH AND MOZART. Edited by Julius G. Herford, 75c. This collection of 23 short, easy piano pieces includes a number of unfamiliar excerpts, many of them from the music of Daniel G. Türk. Some are by Mozart, while others derive from folk songs. There are preparations for the appoggiatura, canon, broken octaves, etc. The notes could have been a shade larger and the visual appearance of the pages isn't too well planned. Hargail Music Press, N. Y.

THE CIRCUS and **TWENTY MODERN AMERICAN RHYTHM STUDIES,** by Ted Harris. In a foreword, the publisher tells us that this composer's works exhibit a tendency towards the "natural expressionistic" in music and that The Circus was inspired by a recent visit to the Big Top. It is, according to the composer, the type of circus music he would like to hear for a change. . . . The studies are "designed to illustrate the various techniques to be utilized in modern dance composition and performance." Some of them run only three measures. All of them are interesting rhythmically. Fanfare Music Co., N. Y.

For Voice

KEEP SINGING, KEEP HUMMING, by Margaret Bradford and Barbara Woodruff, $2. This is a collection of play and story songs, Part I being original, highly interesting creations by children, aged 4-7, in the school (City and Country School, New York City) where the authors teach. Miss Woodruff provided the accompaniments. Part II represents the children's own choice of song literature. Drawings galore, by Lucienne Bloch, many of them in three colors. William R. Scott, Inc., N. Y.

For Violin

GWEEDORE BRAE, by John Crowther, 60c. A very lovely solo. Inspired by the Brae of Gweedore, Ireland, it is rich with folk feeling and real beauty. Excellently harmonized and a fine recital item. Carl Fischer, Inc., N. Y.

NATIONAL GUILD of PIANO TEACHERS

June Announcement

The Yearbook and National Directory is **NOT FOR SALE.**
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We are grateful for the wide approval given the 1946 issue, but it is strictly a membership publication. The privilege of a gratis copy and of being listed in the Directory; receiving the Musical Courier; entering pupils in Auditions; computation of ratings in ratio to entire nation; judges' advice to teachers; pupil-participation in the National Fraternity of Student Musicians; immediate notification of scholarships and positions; are for **MEMBERS.**

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THE CHOIR CORNER

By LEON CARSON

Trinity Church, 1846-1946

Trinity—that magic word among the world of churches. Affectionately known as "Old Trinity," the present structure and its predecessor buildings have stood at the head of Wall Street in New York since Colonial days.

It was in 1697 that Trinity was granted a royal charter by King William III of England and the first church building was erected that year, only to be destroyed in the Great Fire of 1776. The second, built in 1788, was torn down as being unsafe in 1839.

The present lovely old church, now the keystone of a parish of five chapels, is this year celebrating its 100th anniversary of its dedication. When this beautifully designed English Perpendicular Gothic edifice was dedicated on Ascension Day, May 21, 1846, its slender 280-foot spire was not dwarfed by surrounding skyscrapers, as now. The tower beneath the spire soon became the favorite point of sight-seeing for visitors, who would laboriously climb the long flight of stone steps for a far-away view of the Bay—even to Sandy Hook on clear days!

Today the church is still protected from the encroachment of towering modern commercial buildings by its ancient churchyard, in which, during the sunny Spring and Summer days, visitors and office workers stroll along the flagged paths and pause before the graves of illustrious men such as Alexander Hamilton, Robert Fulton, Captain Lawrence, U.S.N. (of "Don't give up the ship" fame) and many other historical figures. In fact, many fascinating chapters in the history of our nation can be traced back to these old tomb-stones, as well as to the inscriptions on the interior walls of the church building.

•

A review of the musical background of Trinity, with its many ups and downs, provides interesting reading. This includes, in part, outstanding personalities amongst its organists and choir masters of the early years such as Dr. Edward Hodges of England, the Boston-born Dr. Henry Stephen Cutler, A. H. Messiter from Philadelphia, Henry Carter of London, August F. W. Thursch and Victor Bair. The present organist and choir director, Dr. George Mead, is pursuing an impressive routine of music at Trinity.

From its early days to these modern times, Trinity Church has brought a tremendous influence to bear on the thoughts of our people. Historically, its existence has been interwoven with the lives of famous men, beginning with George Washington and members of the early Congress.

Looking down on the most famed financial street of America. Trinity Church stands as a symbol of the integrity and simple but undying power of Christianity in the midst of the whirlwind of commerce and competition, unchanged and unmoved by the years that follow in rapid succession.

In a recent address, Bishop Manning said in part, "It is a great lesson for New Yorkers from the financial district to see with their own eves something that transcends all earthly values and which all the money in New York cannot buy." That is why this hundredth anniversary of Trinity has a significance complete and all its own.

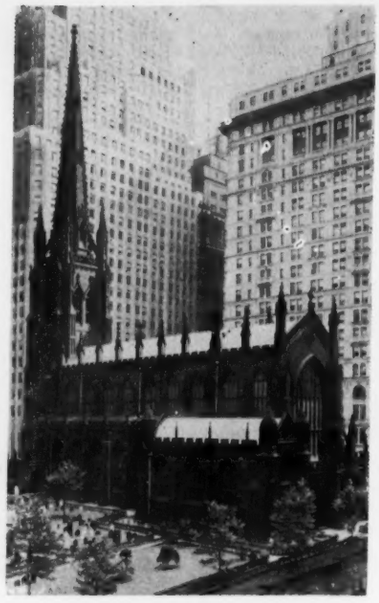
•

Choir Notes

The Riverside Church, New York, announces the new directorship of its music, consisting of Virgil Fox, organist, and Richard Weagly, choir director. Both Mr. Fox and Mr. Weagly come to the Riverside Church after ten years at the Brown Memorial Church in Baltimore, where they made a notable contribution to that church and gave to religious music an unusual position in the attention of the entire city. The hearty good wishes of Musical Courier go out to both of these musicians for success in their new environment.

•

It was with deep regret that musicians and educators learned of the death of Clifford Demarest, organist and composer, on May 13 at Tenafly, N. J. Mr. Demarest, who was 71 years of age, had just completed his thirty-fifth year as musical director of the Community Church of New York. He was a former president of the New Jersey State Teachers' Association and twice Warden of the American Guild of Organists.



TRINITY CHURCH TODAY
(Photo by Cleveland and Maler, courtesy Trinity Parish.)

The John Harms Chorus and West End Choir, John Harms conducting, gave an impressive late-season performance of Rossini's Stabat Mater at the West End Presbyterian Church, New York, on June 2. Soloists were Eleanor Searle Whitney soprano, Pauline Pierce contralto, William Hain, tenor, and Arthur Kent, bass. Ernest White presided at the organ.

•

Under the direction of Cecile Jacobson, and with E. Jane Roberts at the organ, the choir of St. Mark's Methodist Church, Brooklyn, presented Gaul's The Holy City on May 26. The soloists were Rose Dirman, soprano, Winifred Heidt, alto, Joseph Laderoute, tenor, and Henry Pfohl, baritone.

•

Congratulations to the American Guild of Organists are in order upon the recent issuance of its 50th Anniversary Annual Spring Music Festival booklet, which covered in full these activities held in New York May 27-31. The worth and serious accomplishments of this splendid organization show through each one of the 33 pages of programs. Probably no other center in the country has had presented to it at any one time such a diversified and complete scope of fine organ, choral and lecture presentations of sacred music.

•

MUSIC FOR THE CHOIR LOFT

Reviewed by LEON CARSON

SATB

JESUS, REFUGE OF THE WEARY. Ancient Florentine Melody, arr. by Clarence Dickinson. The H. W. Gray Co., N. Y. (Agents for Novello & Co., London). 16c.

A splendid arrangement by Dr. Dickinson of a melody by the great Italian reformer, Girolamo Savonarola. Translated by Jane Francesco Wilde. Anthem for mixed voices, unusually well harmonized, with generally low vocal tessitura for all parts. Bass or alto soli. Especially suited for communion service.

BEAUTIFUL SAVIOUR, arr. by Carl F. Mueller. Carl Fischer, Inc., N. Y. 15c.

An old melody recorded in 1677 and taken from Field's Hymn Book of 1695. Simply arranged for modern four-part chorus, with organ or piano accompaniment. Opens with soprano and alto duet. Vocal tessitura good for all parts and music delightfully harmonized. Suitable for Lenten or communion services. Also published for two-part Junior Choir (SA).

SSAATBB

THE CRY OF GOD, by Morten J. Luvaas. C. C. Birchard & Co., Boston. 20c.

An anthem of impressive proportions for 1st and 2nd soprano, 1st and 2nd alto, tenor and 1st and 2nd bass, set to unusual text of Virginia Grant Collins. Opens with baritone solo and later additional soli for same voice. Dramatic in feeling, with varied key and time changes; normal tessitura for average choir voices. 16 pages in length.

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IN SCHOOLS AND STUDIOS

Philadelphia Conservatory 69th Commencement

PHILADELPHIA.—Walter Piston, head of the composition department of Harvard University, was awarded the honorary degree of Doctor of Music at the 69th commencement of the Philadelphia Conservatory of Music (Maria Ezerman Drake, managing director), held in the Bellevue-Stratford ballroom on May 24. Olga Samaroff, Mus. D., spoke, and David W. Measuroll, president, presented diplomas and degrees. Mr. Piston's Concertino was played by Inez Gomez-Carillo, with Richard Farrell taking the piano arrangement of the orchestra score, and music of Bach, Handel, Mozart, Mendelssohn, Schumann, Brahms and Chausson was performed by Gilda Leshem, James Faulkner, Nadia Koutzen, Mervin Berger, Sonya Sydell, Catherine Tyn and the Conservatory String Orchestra. Piano arrangements of orchestra scores for two of the numbers were played by Lesley Cathcart and Inez Koutzen.

On May 20 Vincent Persichetti's composition class gave a program at Ethical Society Auditorium. Listed were Sonatine for Piano by James Hutchinson; Suite for Flute, Clarinet and Bassoon (Alfred Pike), Sonata for Trumpet and Piano (Donald White), piano pieces by George Wargo, Muriel Hickman, James Hutchinson, Alfonso Semola and Donald White; songs of Annetta Lockhart, Betty Kuhn, James Hutchinson, George Wargo; and String Quartet No. 1 by George Wargo. Performers were: Elaine Shaffer, flute; Lawrence Alter, clarinet; Robert Cole, bassoon; Donald White, trumpet; Jane Ayre Ott, soprano; Marjorie Yates and Sonya Sydell, piano; Jan Tomasow and Paul Brightenburg, violins; George Wargo, viola; and Paulo Gruppe, cello.

Summer Session, June 24-Aug. 3

The conservatory's summer school, June 24-Aug. 3, will feature special classes in form and analysis and modern harmony (Vincent Persichetti); ear-training, harmony, counterpoint and composition; private instrumental and vocal instruction.

85 Graduated at Last Commencement Of Institute of Musical Art

Eighty-five students of the 51st graduating class of the Institute of Musical Art of the Juilliard School of Music received degrees or diplomas on May 17 at the last graduation exercises of the school, founded in 1905 by Dr. Frank Damrosch. Next year the present Institute and the Juilliard Graduate School will be amalgamated into a unit to be known as the Juilliard School of Music.

George A. Wedge, dean of the institute, and William Schuman, president of the school, made the presentations. The Frank Damrosch Memorial Scholarship was awarded to Grace Harrington (in piano) and Iris Trebacz (violin); the Morris Loeb Memorial Prize of $500 in cash to Lily Miki (piano); the Henry Rosenberg Memorial Prize of $50 to Florencia Raitzin of Buenos Aires (piano); anonymous prize of $50 to Anita Katz (voice); anonymous prize of $50 to Audrey Heidgerg (music education).

Mr. Schuman, in his address, paid tribute to three retiring members of the faculty, Carl Friedberg, Francis Rogers and Willem Willeke. He said: "Their many years of outstanding service to this school have done much to bring it to its present high state of public esteem. The affection and good-will of all of us follow them in their retirement."

Referring to the opportunities that awaited the graduates in the profession, Mr. Schuman made a plea for a broader conception of service, and said "the at hand." He predicted that the field of the solo performer "is bound to expand in our country as musical activity becomes more and more decentralized. Music is filled with opportunities for pioneering," but the pioneer must realize that Carnegie Hall is not all of America and that there is a need, as never before, for great teachers, for exceptional orchestral musicians, superior composers and conductors, and for "an enlightened audience . . . which really cares about music."

Eastman Summer School Includes Special Courses

ROCHESTER, N. Y.—The summer session of the Eastman School of Music, under the direction of Raymond Wilson, extends from June 24 to Aug. 2. Added to the usual courses in theory, composition, historical survey, music literature, musicology and music education, special courses will be offered in choral conducting, instrumental ensemble, piano sight-reading, organ repertoire and church service playing; pedagogy courses in elementary and collegiate theory, piano, organ, voice, violin and cello.

Practically all members of the regular faculty will staff the summer session, with the addition of Max Landow, instructor emeritus. Lilian Mackinnon, pianist and lecturer, guest instructor last summer, returns to teach piano and to give lectures on Pianistic Interpretation. Dr. Herman H. Genhart will conduct the summer school choir, and Karl D. Van Hoesen the summer school orchestra.

Ruth Kisch-Arndt Singers Heard

Voice students of Ruth Kisch-Arndt at the New York College of Music were presented in two recitals, April 28 and May 11, at Steinway Hall. The first program brought Sandra Dekovsky, Regina Kisch, Phyllis Glick, Joseph Casey, Rita Sorel, Robert Arnold, Valarie Lamoree, Sam Sakarian, Cornelius Reid and an ensemble made up of Neura Grunes, Miss Lamoree, Mr. Sakarian and Mr. Arnold, which presented excerpts from Pieter Cornelius's The Barber of Bagdad. Those appearing on May 11 were Greta Zigler, Ceceille Lester, Harold Boyer, quality of the work you do in music will not be determined by the titles of the positions you hold but rather by what you yourselves bring to the tasks James Buckley, Doris Fairbank, Maxine Gresser, John Hurley, Clara Sternklar, Rita Schwartz, Mita Steinberg, Lila Rossberg, Vincent Corneille, Ruth Mittleman, Zetha Avery. Fritz Kurzweil was at the piano on both occasions. The singers, in arias and songs from the standard repertoire, showed the thorough and discriminating training provided by Mme. Kisch-Arendt. D. B.

SIEGFRIED LANDAU,
composer, conductor, lecturer and writer, is the conductor of the Young People's Opera of the New York College of Music and the Kinor Sinfonietta of the Hebrew Arts Committee. Mr. Landau also recently appeared in Town Hall as conductor of a chamber orchestra concert by 45 members of the New York Philharmonic-Symphony. Among his compositions performed in the United States are a symphonic poem, two orchestral suites, two "musical editorials," Blood, Tears and Sweat (broadcast from coast to coast by the U. S. Treasury Department) and Give Them Their Meaning, a ballet; as well as smaller works for piano and voice.
(Photo by James Abresch.)

Werrenrath Advanced Pupils Heard

Reinald Werrenrath presented his advanced pupils in a recital at Steinway Hall on May 7. Outstanding on the program was Liza Lehmann's In a Persion Garden sung by Rose Palmer, soprano, Elizabeth Sammis, mezzo-soprano, Raymond Long, tenor and Mr. Werrenrath. Others featured in the first part of the program were Runis King, bass; Nancy Reese, lyric soprano; William Mayo Sullivan, baritone; Shirley Jondreau, lyric soprano and Jack Mutchler, baritone.

(Continued on following page)

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PREPARATION FOR HOLLYWOOD. Tana Abu, coloratura soprano, with her teacher, Prof. Robert Korst. The young artist, 16 years old and a recent high school graduate, has signed a six year contract with MGM for singing screen roles. (Photo by Ruth Orkin.)

Mme. Rosenthal Teaching in N. Y.

Hedwig Rosenthal has given up her plans to go to Lake Placid and will conduct all of her summer classes this year at her New York studios.

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Weschler Students of N. Y. College of Music in Recital

The New York College of Music presented six students of Prof. Angela Weschler on April 30 in Steinway Hall before a capacity audience. Carolyn Gerstner played a Mozart Rondo and Scharwenka's Polish Dance with clarity and assurance. An Impromptu by Schubert and La Danza by Pick-Mangiagalli were young Angelica Simone's contributions. Her playing showed sweetness and fluency. Prof. Weschler provided orchestral accompaniment on the second piano for Mozart's Concerto in A. The first movement was presented by Gladys Eisen, whose performance had freshness and distinctive style. The remaining two movements were played by Virginia Gerhard; the andante was beautiful for sensitive transmission of mood, and the finale lively and energetic. Talented Carla Zinner, Prof. Weschler's assistant, brought to the playing of Schubert's Sonata in A and Chopin's Waltz in E flat a brilliant technique and understanding. Rose Balaban offered a Chopin Nocturne and Schumann's Sonata in G minor, revealing warmth of spirit and technical proficiency. Miss Zinner closed the evening with a high-spirited and full-toned account of Liszt's Concerto in E flat.

B. G.

Robert Malone and Pupils In Musicale

Teacher Robert Malone and pupils, Violet Valerie, contralto; Albert Schneider, heroic tenor, and Michael Commini, *lirico spinto* tenor, gave an unusual musicale on May 8 at Carnegie Chamber Music Hall. Such favorites as The Lord's Prayer by Malotte, Bohm's Still Wie die Nacht, and E Lucevan le Stelle by Puccini highlighted the program. Mr. Schneider demonstrated an acquaintance with diversified vocal material; Miss Valerie's deep, resonant contralto proved quite ingratiating; Mr. Commini's singing of Thine Alone evinced his lyric tenor voice to best advantage. Robert Malone was at the piano.

A. R.

Fanny Cleve Presents Artists

Study, careful direction and latent talent were molded to make the May 19 presentation of Fanny Cleve's artist-students an interesting evening of music.

Miriam Kupper's group, including two Hebrew melodies by Ravel, two songs by J. Chajes and three expressive folksongs, opened the program.

Scenes from the second and third acts of Der Freischütz gave young artists, Mary Mavros and Blanche Brehm, an opportunity to test their metal in opera acting and singing; bridesmaidens, Sonia Comora, Jane Christie, Laura Allen, Rita Lou Long and Helen Curtin lent charm to the presentation.

Florence Chaiter recreated the dramatic fifth and sixth scenes from La Forza del Destino with feeling; scenes 1, 2, and 3 of The Merry Wives of Windsor were enacted with spirit by Malvina Ferrari and Gladys Meyers; Joan Joseph's range was clearly demonstrated in her songs. Laura Keli's scene 1, act 2 of Die Walkuere lent variety to the evening; while Malvina Ferrari's recitative and aria of Zerbinetta from Ariadne auf Naxos concluded the ambitious program.

A. A. R.

Henke Students Active

Fifi Kleosis, soprano, pupil of Margaret Henke, sang on April 28 at the American Academy of Arts and Letters on the Springtime-Youth Concert under the auspices of the Art Center of Washington Heights. Charles Magnan was her accompanist in numbers by Handel, Schubert, Gounod, Martin, Molloy and Puccini. Doris Lane, another Henke student, appeared on May 10 and 11 at Manhattan College in the Mary Knoll Benefit. Ivan Wittel, tenor, who studied with Mme. Henke before going into the army, has resumed training with her. On May 19 he sang If With All Your Hearts from Mendelssohn's Elijah and Mein Maedel hat einen Rosenmund by Brahms on the Young Musicians concert of the Associated Music Teachers League at Town Hall (afternoon), and in the evening was heard at the Art Center in Washington Heights.

Grace La Mar Artists Heard

Ann Seagreaves and Gertrude Haines, singers from the studio of Grace La Mar, have appeared before the Allentown (Pa.) Women's Musical Club, Miss Seagreaves in a Geoffrey O'Hara program and the latter in an Easter concert. Alfred Kunz of the Lynn Murray Singers, took the role of Luiz and Warren Wallgren that of the Duke of Plazatoro in the recent production of Gilbert and Sullivan's The Gondoliers by the Wilton (Conn.) Choral Society.

Lotte Leonard Singers Appear

Artist and advanced students of Lotte Leonard, among them Paula Lenchner, Naumburg Award winner, presented songs and operatic scenes—the latter in connection with the Music Stage Studio of Elsa Kahl and Frederic Cohen —at Carnegie Chamber Music Hall on May 13. In Lieder and arias and a first performance anywhere of Seven Songs from the Symphony From Leaves of Grass (based on poems by Walt Whitman) which were performed with the composer at the piano, the artists testified to the excellent vocal and musical training they are undergoing. In the operatic scenes from Gluck's Orphee, Mozart's Magic Flute and Nicolai's The Merry Wives of Windsor their familiarity with the requirements of the operatic stage was evident. The hall was crowded to overflowing and the offerings were warmly applauded. Frederic Weldman was the accompanist.

D. B.

STUDIO NOTES

Piano students of Ireyne Starikoff were heard in recital in Steinway Hall on May 26.

Toska Tolces gave lecture-recitals on Brahms, Franck, Debussy and Faure at Hunter College on Monday evenings in May. On May 27 she was presented in Larchmont, N. Y., in a lecture-recital on Gershwin.

Effa Ellis Perfield held an "Open Forum" on Piano Playing and Musicianship at Griffith Auditorium, Newark, N. J., on April 25 under the auspices of A. K. DeLemos & Co. She will give another in September.

Piano Workshop Recitals by the Oxford Teachers Guild were held at John Wanamaker Auditorium on May 11. The organization will close its season with a luncheon on June 13 at the Hotel Brittany.

The New York College of Music presented Carla Zinner in a piano recital at Steinway Hall on May 9.

Rose Raymond will hold her usual summer course for pianists and teachers in July. Miss Raymond is president of the Associated Music Teachers League; chairman of the Junior Competitive Festival of the New York Federation of Music Clubs, and will judge for the National Guild of Piano Teachers in New York and other cities.

EMMA FOOS,

contralto, gives a Town Hall recital on June 6, appears in the presentations of her teacher, Irma Swift, at Hunter College on June 11 and at the Barbizon-Plaza on June 26. Miss Foos specializes in Wagnerian roles and German Lieder.

Doris Thorn, soprano, pupil of Berta Gerster-Gardini, gave a recital on May 9 at the Calvary Methodist Church, Bronx, New York.

The Curtis Institute of Music has conferred the honorary degree of Doctor of Music upon Eugene Ormandy and upon Rosario Scalero, retiring head of the institute's composition department. Mr. Scalero is returning to his home in Italy; his place on the faculty will be filled by Gian-Carlo Menotti.

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